TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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HOWARD HALL.

THE MATINEE GIRL.

A pretty girl—I know she's pretty by her handwriting—has written me all the way from Houston, Texas.

After saying lots of nice things, she writes: "Perhaps I am wrong, I hope so at least, but in all my short and checkered career I've been wont to credit the incident of nature looking up when a sunset of rare beauty was pointed out, to Whistler—he of 'the gentle art of making enemies.' 'Twould be cruel to confound scene painters and Whistler."

I have no doubt my correspondent is right. These good stories are attributed to so many people! I've heard the scene painter end of it myself. But I do think that all the good things that were ever said in the world are attributed to that man Whistler.

I should think his friends would have to wear smoked glasses when he is around, if he is as brilliant as all that.

And while I am on this topic of brilliancy, I said a good thing myself the other night.

An artist was entertaining some of us in his studio—one of those chappies who paints things just to have them lay around, and thinks the trouble is with the times and refuses to believe me when I tell him that he makes his cows too purple and his girls too pink.

I asked him if he had read the latest Dinkelspeil sketch. He looked at me in a tired way. "No," he said; "I've been reading Dante's 'Inferno.' Have you read it?"

"No, the pictures scared me," I said, somewhat nettled.

"It's a magnificent thing!" he said; "if I had lived then, I'd have written it."

"Well, you might have written it, but you wouldn't have sold it!" said I, just like that.

There is another story that is told of every one under the sun almost. I've heard it so many times that I know it backward, but every time it's a new man that's given the tag.

At a railroad dinner Horace Porter, Simeon Ford, or somebody—it doesn't really matter who—made a speech and said: "While I have been intimately associated with railroads and railroad men for the last twenty-five years, I can conscientiously say that I have never accepted a pass in all my life!"

There was a stillness, then a round of respectful applause. Then up spoke Chauncey Depew, Marshall Wilder, or some one: "I wish I could say that!"

"Why don't you," said Willie K. Vanderbilt: "Ford did!"

A lot of us girls had a box at the Casino last Saturday and listened to little Alice Nielsen, and decided unanimously that we would admit her into the You'll Do Club.

She's just too sweet for anything! She hasn't a stage trick, or any seeming consciousness of herself at all. When I tell you that she lets her stockings wrinkle at the ankle in her part as the little fraulein in her wooden shoes, you can imagine how unlike she is to the comic opera milkmaids with diamond sunbursts all over them, who talk with an English accent to the cows.

Then she can sing. And, no matter how you look at it, this is an advantage in opera. That opening song is about the prettiest ever.

Eugene Cowles carries an atmosphere of grand opera around with him. He is simply stupendous. That great voice of his makes melodious thunder that rumbles and reverberates.

His gestures are magnificent. He seems to lead the chorus and to lead the leader of the orchestra with his Delsartean arm dives and head posings. As for the audience, they hang on his words.

His voice is gigantic as his stature. As one of the girls said: "Can you imagine him in a small flat?"

Joseph Herbert is very much hand-painted. That's all!

He has one moment of cheerfulness when he sings a verse about golf with a Scotch accent in the topical song. Then he's immense! You can't help wishing that he had played the whole part with that Ian Maclaren attachment.

There has been a lot of queer stuff written about "Eric Hope," the Earl of Yarmouth, since he made his debut the other night.

Some of the papers seemed to think he'd wear his coronet all through the play, and spoke about his modesty, as though earls were as a rule bumptious and overbearing.

There are some really decent fellows in the English nobility. They're not all bad. Some of the floorwalkers in the Sixth Avenue drygoods shops have more concentrated haughtiness than a whole cable-car full of belted knights.

One paper said: "In the first act he wore an Oxford frock coat and light trousers, and in the second he appeared in regulation evening dress. In the third act he went back to the frock coat."

There is a keen ring of disappointment in that. He might have had an overcoat with an ermine collar and diamond buttons, or a few orders across his bosom, but no—he missed his chance and clung to his first coat.

It is a funny thing in plays—the heroes always have so many clothes. In real life you often know a man, sometimes quite a decent fellow, who will wear a suit right through a season.

But the stage hero isn't like that. He's always changing his clothes. And, of course, an earl might be expected to show us a few new wrinkles in the fall fashions.

But Yarmouth only wears his crown Sundays, and tripped over his feet and was as nervous on the night of his debut as though he were just an ordinary amateur.

Julia Arthur has been quite severely criticised for her action in ringing down the curtain one evening last week on account of the loud conversation indulged in by a box party.

Impulsive as Miss Arthur's reproof was and not in accordance with the usual idea of an actor's prerogatives while a performance is in progress, it can be understood how excessively annoying this sort of thing must be.

Strangely enough, it goes on constantly in theatres, and it seems odd that ushers do not more often put a stop to loud conversation and laughter not only disturbing to the actors but to auditors as well.

Of course it is the very pinnacle of bad breeding, the highest notch that can be reached, to interrupt a performance in this way, but it is almost getting to be a fad to be ill-mannered.

Not only at the opera, where I believe the custom was introduced, but at private entertainments where a musical programme is part of the evening, conversation becomes fast and general the moment some long-suffering violinist or even vocalist begins.

Not only this, but at club dinners and functions of this sort how often is a speaker hardly allowed to hear his own voice as he proceeds.

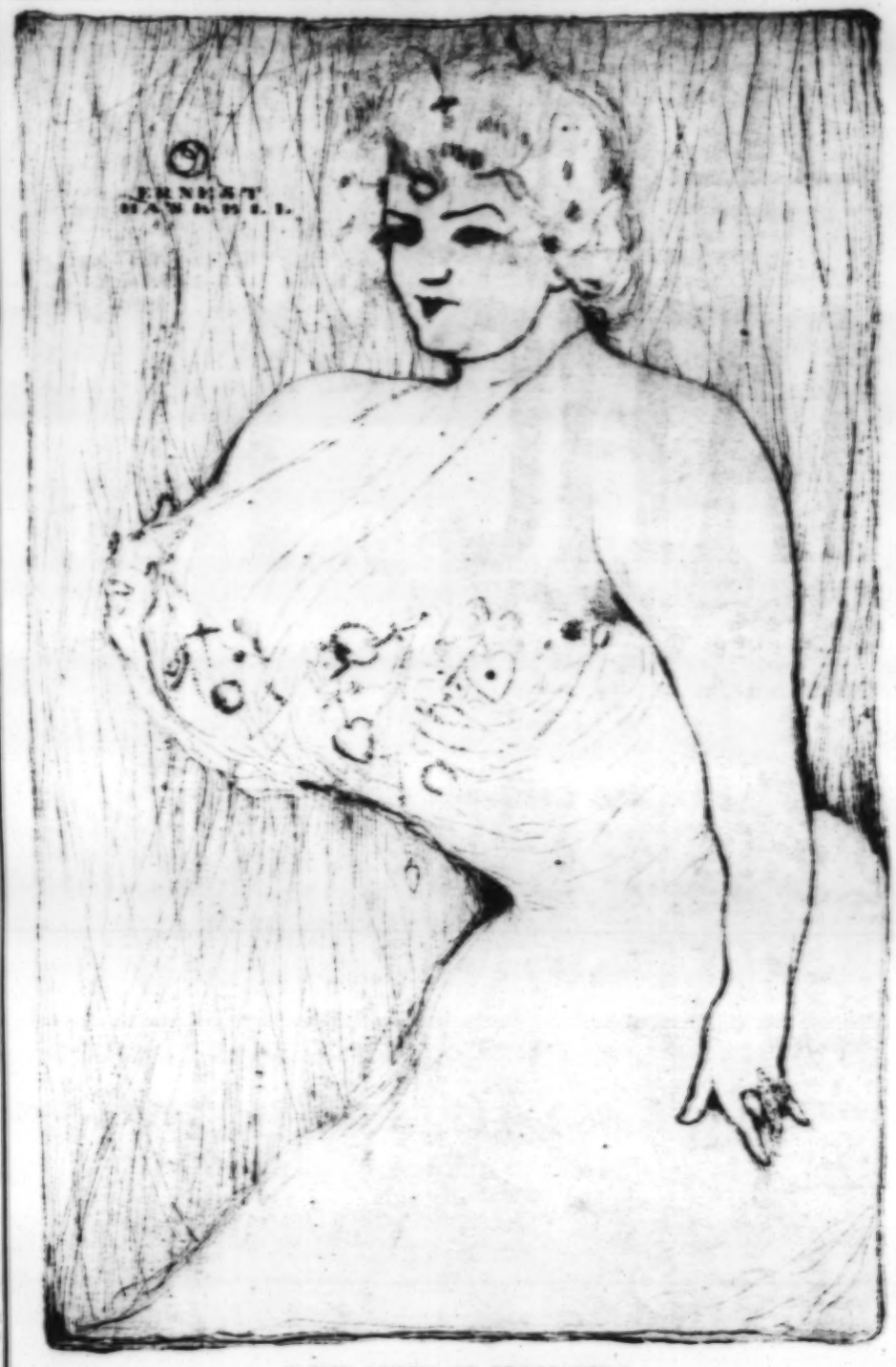
As a nation there is no doubt that we think too much of etiquette and too little of good manners. Etiquette stands for all sorts of things nowadays, and people who transgress in theatres should be brought up with a sharp turn before they have time to bring about a climax such as that of the other night at the Broadway.

Louis Mann's interpretation of the chocolate manufacturer in The Girl at the Barracks is one of the most artistic things he has done, and he has given us some good ones.

In make-up and action he is careful not to overdo, even minutely, what would be a tiresome old man part if not finely shaded and kept in.

It seems a pity that a few of the funny lines in this play were not subjected to fumigation, or perhaps expurgation would be better. The audience laughs, so I suppose that is all that playwrights are looking for when they write and adapt farces.

Clara Lipman is one of the girls made for



"THE QUEEN OF BRILLIANTS."

skirts. She is alluringly feminine in the first and last acts when she swishes around her skirts in a way peculiarly her own.

When she puts on the jaunty boy's costume and uniform she reminds one of Vesta Tilley and is fetching enough, but that rose-colored gown and hat and ruche in the first act, worn with spangled stockings and high-heeled slippers is such a delightful costume that we Matinee Girls hoped for a succession of others just as pretty.

The little dude in the farce is so inane that he is simply lovely. He is just like a Matinee Boy I know. His giggle is irresistible. Dude parts as a rule are stupid. We haven't had another Bertie since the Henrietta. But then we haven't had another Henrietta either.

Once again May Irwin has taken possession of Broadway, and, after the various Napoleons, the Ghettos and the Robespierres recently dished out to us with calcium accompaniments, she is like a wholesome shaft of sunlight.

She is the only star on the stage to-day who absolutely defies criticism. How absolutely ridiculous it would seem of any one to begin at this late day to apply any set rules to her performance!

She herself exemplifies the very spirit of comedy. This, coupled with her magnetism, her sweeping style and her genuine hard work, carries everything before her in a wave of laughter.

I hope May Irwin will never try to bant like some of the big girls. We can't have too much of her. She sends sad fancies scurrying away from one's soul and sets music playing in our hearts.

When the Recording Angel is going over his books he ought to keep tabs on May Irwin in gold ink. She's bound to have a plush-lined cloud in the hereafter just for all the good she's done in cheering folks up with her smile and her songs and herself.

It seems to me sometimes that I meet more people that talk through their hats than any other person I know.

I am beginning to think that they pick me out to try their theories on just to see how they sound.

I sat by a man at dinner the other night who made me mad attacking some of my own pet ideas. So finally I refused to let him have any more salted almonds unless he admitted that I was right.

He hated to give in, but he had to, so this is the way—the gracious way—in which he did it: "After all," he said, "what does it all matter? A few thousand years ago we were gorillas, you and I."

"Well, I was in a different set from you," I said. "I was one of the kind that sang to the stars from the treetops, while you just gibbered and tried to throw cocoanuts at us; but you never touched us."

"Not at all," he said; "I can distinctly remember meeting you one day by a brook, and we scooped up the water with cocoanut shells and drank together."

"It isn't possible you were drinking water then—I can't believe that!" I said.

"I can see you as you looked then," he said, meditatively; "you were a few thousand years younger, you know. Ah, how you've changed! Pass the almonds, please?"

"Where was my chaperon?" I asked, giving him three on a spoon.

"I haven't an idea!" he said.

"Yes—that's what I always thought," said I cleverly.

THE MATINEE GIRL.

DARKNESS AFTER ROBBERY.

J. W. Holloday, manager of the La Mar, Col., Opera House, was sandbagged there on Nov. 2 and robbed of $175, the amount of advance sale for Alba Heywood's engagement. He was found unconscious and did not recover for an hour. The robber escaped because an unknown person had entered the electric light plant and had turned a switch, leaving the whole town in darkness.

A GRIM DOUBLE OUT IN KANSAS.

Manager Walter F. Westcott, with Myles McCarthy, tells this story: In Arkansas City, Kan., where Mr. McCarthy in Dear Hearts of Ireland was playing one night at the Opera House, it happened that a rehearsal of some new business was called for the afternoon which necessitated the setting of the entire first act.

The stage-manager called at the theatre in the morning and told the house carpenter what he wanted done. Doggedly shaking his head, the carpenter replied: "Can't do it now, boss, nohow. I've got to go out and div a grave." Arguments were of no avail, and the amateur grave digger set out for the cemetery with pick and shovel.

Two o'clock came and no carpenter. Half-past two, and yet no sign of him. At length the rehearsal was started without the stage setting, and, just as Mr. McCarthy and the soubrette were in the middle of the most humorous situation in the entire play, the carpenter sauntered serenely upon the stage, with pick and shovel over his shoulder, and, breaking into the scene, said impressively: "Tain't no use, boss. I've just got that grave dug, and now I've got to go back and throw the dirt on the corpse." And without waiting for a reply he walked across the stage and out of the door, and was seen no more until eight o'clock in the evening.

HOWARD HALL.

An excellent portrait of Howard Hall as Gilbert De Montville in A Soldier of the Empire appears on the front page of this issue of THE MIRROR. Mr. Hall is a young American actor-author who has grasped the meaning of the phrase, "Art for art's sake," and has devoted himself methodically to its realization.

He began his professional career a dozen years ago as property man with Horace Lewis, when that excellent actor was starring in Monte Cristo. He has worked his way up through the rank and file of the profession, finally establishing himself as a leading man of promise and distinction with various recognized stars and stock companies.

In August he produced in this city his original romantic play, A Soldier of the Empire. It met unanimous approval in New York and has been an unqualified success on the road. Mr. Hall is also the author of Don't Tell My Wife, a three-act farce-comedy that is enjoying prosperity in the West, and a logical melodrama, entitled Kidnapped in New York, in which Barney Gilmore is starring with success. It is very gratifying to record the launching of three new and successful plays in one season from the pen of an American author.

AMUSEMENTS ON THE WATER.

The Chicago Theatrical Company has been incorporated in Illinois with a capital of $50,000. Its object is "to build, own, operate, control, rent or lease show boats, theatres, circuses, and all kinds of amusement enterprises; to do a general show and theatrical business and run a theatrical agency." The company will build twenty boats with steel hulls and "staff" fronts, which will be "floating Midways." Concessions will be let on about the same terms as on exposition grounds. Offices have been opened in Chicago, and the incorporators are Paul Schmohl, E. E. Schmohl, Fred Schmohl, H. J. Kublank, and James Wheeler.

JULIA ARTHUR REBUKES DISTURBERS.

Julia Arthur rang down the curtain during the fourth act of More than Queen at the Broadway last Wednesday. Then she came out and announced that the play would not proceed until the occupants of one of the boxes should leave the theatre. Two women and two men in a box, who had laughed and chatted persistently during the play, arose and made hasty departure. The audience hissed the departing disturbers and applauded the actress.

GOSSIP.

Walter Walker and Mildred St. Pierre, who have been starring for eight weeks in The Mysterious Mr. Bugle, have withdrawn that play and are now presenting The Nominee.

Mr. and Mrs. Denville Howe (Viola Bancroft) left the Cantwell and Lawlor company on Oct. 30 at Exeter, N. H., joining the Goodwin Comedy company to play the leads in The India Rubber Girl.

May Wilkes, who plays the lead in A Guilty Mother, was royally entertained by friends in Montreal and had a cordial reception at each performance.

A Chinese Romance, a play written in English by Mrs. Chu Fong, wife of the manager of the Chinese theatre in this city, was produced last evening at Poughkeepsie, N. Y., by a company including Irene Vera, May Fiske, Frank Wooley, and Arthur Boyce.

Julian Mitchell is rehearsing The Greek Slave.

Lawrence Hanley was adjudged a bankrupt in St. Louis last week, with liabilities of $2,062 and assets of $690, claimed as exempt.

Maude Fealy, daughter of Marguerite Fealy, whose success in classic drama led to her engagement by Augustin Daly just before his death, will appear in New York probably during the present season.

F. Marion Crawford has announced that his forthcoming novel, to be dramatized by Lorimer Stoddard for Viola Allen, will not be called "In Old Madrid," after all. The title has not yet been chosen.

Mrs. Josephine Eytinge is convalescent after an attack of blood poisoning, the result of an injury to one of her hands.

Mabel McKenna, of the Chicago Castle Square Opera company, has been ill with pneumonia.

A. A. Mudge has sold his interest in the Howard-Dorset company to George E. Howard, and in partnership with Wilbur Mack will take out the Maxwell Stock company. Mr. and Mrs. Wilbur Mack, Harry Rodgers, Cara Melbourne, Maud E. Bonde, and C. W. Thompson, agent, all of the Howard-Dorset company, and Joseph Lawrence, John Williams, E. M. Shauck, and Mina Olmstead will make up the new company and will open Nov. 23, touring Indiana, Ohio, Pennsylvania, and New York.

John C. Rice and Sally Cohen joined Over the Fence at Detroit to play the leading light comedy and soubrette roles. The introduction of their sketch, The Honeymoon, made a hit.

Channing Pollock, dramatic editor of the Washington *Times*, has resigned the editorship of the Washington *Critic* and has been succeeded in the latter capacity by J. E. McKnight. The publishers of the *Critic* contemplate the institution of Baltimore and Philadelphia editions.

George E. Moody and Olive Kellett, both members of the Andrews Opera company, were married at Portsmouth, O., on Nov. 1.

A divorce was granted on Nov. 8 in this city separating George Bowles from his wife, Marie Bowles (Babette Rodney).

Charles F. Dittmar arrived last Wednesday, after spending five months in England, where he saw The Pay Train and The Captain's Mate successfully produced by Connor and Hutchings.

Mrs. Charles Peters has been most cordially received upon her return to the cast of The Sunshine of Paradise Alley.

Marguerite Ferguson and J. E. Rome are touring the West with McCarthy's Mishaps.

Grace Howard, a young actress noted for her beauty and until recently a member of the Alcazar Stock company, San Francisco, has joined the company playing A Breach of Promise.

Rear-Admiral Philip and party saw A Stranger in a Strange Land, at the Manhattan Theatre, on Thursday.

A. G. Delamater, manager of the Amy Lee company, is to abandon repertoire and organize a company for the production of A Determined Woman, in which Miss Lee will star. The tour will begin at Toledo, O., Nov. 30.

Howorth and MacLean's Stock company has closed.

De Witt Clinton has resigned as leading man with Lewis Morrison, to play Bob Lightheart in The Girl from Chili.

Enrico Diamanti, of the Lambardi Italian Opera company, became violently insane at St. Joseph, Mo., on Nov. 3, and is now confined in the police station in that city. His friends in the company have arranged to have him sent to Kansas City, where he will be placed in a private asylum.

Charles Bartling is making a decided hit in At Piney Ridge. This is his second season with the company.

La Motte and Sowersby's Brown's in Town is now playing the Middle West. Success has attended the company throughout its tour.

Harry Crandall returned to town last week, having withdrawn from Kelly's Kids at Milwaukee.

Roy Hollingshead and his sister, Ethel, are with Maloney's Wedding. Miss Hollingshead is introducing her recitations with marked success.

Estella Wills celebrated her birthday Nov. 7 at Newburg, N. Y. After the performance she entertained the Wills company and received many gifts, among them an ivory fan sent from East Africa by her brother, Walter, of U. S. S. *Chicago*; an opal ring from her father, John B. Wills, and a toilet set from Kate Helston.

Stanley Johns and Madge Neville, with A Romance of Coon Hollow, will be married on Nov. 23, at Seattle, Wash.

William Wetherill Rhoads' marionettes, with Harry and L. Mai D'Esta, are playing their second season in Anna Eva Fay's company.

George V. Hobart is assisting in making the book for the new extravaganza, Broadway, soon to be seen at the New York.

ENGAGEMENTS.

Walter Hale, with Stuart Robson.

Virginia Douglas and Robert Dalton, with Elsie de Tourney.

Barney and Russell, with Oliver Labadie in Mr. Pepper from Salt Lake. They may star next season.

J. P. Kennedy, for Grimes in A Bunch of Keys.

Gertrude Clark, for Three Little Lambs.

Arthur Stanford, for The Greek Slave.

George S. Probert, for the juvenile lead in Hunting for Hawkins.

Argyle Tully, as assistant stage-manager with Harry Corson Clarke.

T. Addison Wade, for Fox Brothers' Mystic World.

The Chappelle Sisters, with Robert Fitzsimmons' company.

Beatrice Morgan, for Daniel Frohman's stock company.

W. J. Benedict, in advance, and J. W. Kleimsmith, as musical director, with Bartlett and May in A Woman in the Case.

William Charles Masson, for Quo Vadis.

Taylor Parvin, for Uncle Josh Spruceby (Western), in advance.

Grace Sherwood, re-engaged for her original role, Mandy Monroe, in We-Uns of Tennessee, over the Litt circuit, opening Nov. 19.

Arthur Meredith, for the Amy Lee company.

James O. Barrows and Mary E. Barker, by David Belasco, for Naughty Anthony.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Nov. 11.

This has been a week of average business, for while the business on Monday night was light, owing to the turmoil preceding election, followed by the usual reaction consequent upon a big holiday turnout, the generally tremendous receipts that were noticeable everywhere on Tuesday contributed to pull the gross up to comfortable figures at almost all the local houses.

Francis Wilson in Cyrano de Bergerac occupied the Montauk. The tuneful numbers of Composer Victor Herbert found recognition. Manager William T. Grover next introduces The Girl from Maxim's.

The Columbia exhibited At the White Horse Tavern, which repeated in general the favor accorded it last year, though lacking in some respects the delightful bits of acting that characterized it at that time. Sporting Life 13-18.

Way Down East caused quite an era of prosperity at the Amphion, which ought to hold good with A Stranger in a Strange Land 13-18, and should prove a certainty in the case of Why Smith Left Home 20-25.

The Grand Opera House offered high-class vaudeville through the medium of Robert Fulgora's European-American Stars, first among which must be mentioned those universal favorites, Mr. and Mrs. Arthur Sidman, whose delightful excerpts of rural life, previously commented upon at length by the writer, found high favor in every portion of the house, again making it evident that Back Home touches a responsive chord with all, its recital bringing to the denizen of the town a waft of green fields and all that is pleasantly reminiscent of our country cousins. Wonderful proficiency in whistling was shown by Edna Collins, equally at ease in rendering either a stirring march, plaintive ballad, rattling ragtime song, or the classical intermezzo of Cavalleria. The trained dogs and hog of Little Fred made good all advance promises, incidentally evincing thorough enjoyment in their own work. Josephine Gassmann's turn was carried by two pickaninnies, more than diminutive in size, and whom the word "cute" is entirely inadequate to describe. The Misses Cook and Clinton, strikingly garbed, gave a splendid show of marksmanship, to which smokeless powder and consequent small report added greatly. The Brothers Forest sprung a lot of new wrinkles in the grotesque playing of musical instruments, with gymnastic stunts on the side; others in the bill being Williams and Tucker, Billy Van, and The Hunting Trio. Manager Lewis Parker next has Blanche Walsh and Melbourne MacDowell in La Tosca, Gismonda, and Fedora.

The big attendance at the Park Theatre drawn by the uniformly good work of the Jaxon Opera co., which now gives promise of remaining the entire season, has kept at the top notch with Lucia di Lammermoor.

McIntyre and Heath's Comedians, with Marie Dressler in the lead, were well appreciated at the Gayety, where several excellent features of a well constructed olio, notably the sweet voice and all-round cleverness of Master George Mack and Mattie Boorum of the Young America Quintette, the wonderful gymnastic work of the Three Navarros, and intricate club swinging by Derenda and Breen, commanded big applause. Manager Bennett Wilson next offers A Hot Old Time, with Johnnie and Emma Ray.

Eight Bells and the Brothers Byrne have pleased their contingent at the Bijou. Manager Harry C. Kennedy next presents Edwin Arden in Zorah.

At Hyde and Behman's Cora Tanner was again seen in My Husband's Model, which, as far as the star went, pleased as before, though the absence of Louis Massen from its cast was appreciably felt. Gus Williams, one of the few old timers who do not retrograde but keep abreast of the times, entertained pleasantly, with hearty recalls resultant. The Nawns in their new skit, The Politician, scored heavily. Mrs. Nawn as the daughter proved an admirable foil for her husband, who in a role that is broadly humorous nevertheless brought to bear upon it many of those deft little touches of naturalness that have long stamped Thomas Nawn as a comedian of superior merit. The Onllow Trio proved a surprise in what may be done in balancing upon the slack wire, incidentally calling into requisition enormous strength. Others seen included Platow and Dunn, George H. Wood, Caron and Herbert, some new views through the biograph, and Banjoist Polk, late of Polk and Kollins, who, with a new and skillful partner, filled the space at first set aside for Maud Beall Price. Manager Henry W. Behman's next attraction is the Behman Show, headed by the Four Cohans, the Rossow Midgets, and Ethel Levy.

Harry Morris' Twentieth Century Maids found numerous admirers at the Star, where Manager William L. Russell's underline is Irwin Brothers' Burlesquers.

The Lyceum relinquishes Faust for A Fair Rebel.

The Novelty's talent comprised Moung Toon and Moung Chit, Maud Nugent, Charles R. Sweet, Johnson and Dean, Pete Baker, Rice and Elmer, Leonard Grover, Jr., Arnim and Wagner, and Ed. Estus. At the Brooklyn Music Hall the Russell Brothers, Dean and Jose, Matthews and Harris, Joe Lindner, Nezares, Egbert and Pierce, the Cosmopolitan Trio, Tim Cronin, and the Tanakas formed the bill.

The Empire is vacated by Irwin Brothers' Burlesquers, who are followed by the Rentz-Santley co.

Fred. Rider's Moulin Rouge contingent retire at the Unique to make place for the Sporty Widows.

One of the local dailies was badly caught in its Tuesday review of the Grand Opera House. Speaking of the current vaudeville there, considerable space was devoted to Robert Fulgora's well-remembered character change act. The scribe had it down in the present bill, when, as a matter of fact, Mr. Fulgora has not faced the footlights in over five years.—The Boston Symphony Society, with Mark Hambourg, piano soloist, gave their first concert of the season at the Academy of Music on Friday night.—Manager Percy G. Williams claims to be perfectly satisfied with his trial of continuous vaudeville at the Academy on Election Day.—The lameness of McIntyre and Heath's Georgia Minstrels travesty at the Grand on Wednesday night week, alluded to in last week's letter, is explained by the absence of Mr. McIntyre on the evening in question, a fact which should have been made known, in justice to the black face performer, who kindly volunteered at a few minutes' notice to go on and "fake" the role, rather than allow the audience to be disappointed. SUTTON'S COUPER.

SAN FRANCISCO.

Farce-comedy was the main attraction in this city Oct. 30-5. At the California, Brown's in Town proved sufficiently amusing to draw large crowds. It was voted the best, liveliest and cleanest of its kind. Maud True Knowlton, the leading woman, is a San Francisco girl, and being the best of a clever combination she gratified her admirers. She was a very dainty Letty Preston, and her shapely figure was clad in some very fetching gowns. Mark Swan as Dick Preston helped to make things go in lively fashion. Jessie Mae Hall made a great hit in the soubrette part of Suzanne Dare. Her song, "Mamie O'Connor," was encored several times nightly. Monica Lee shone in the part of a German heiress. Other funmakers were Webster Cullison as Arthur Howard, Charles Hoen as Abel Preston, C. H. Ebner as Pollock, and Fanny Midgely as the lady cook. Nance O'Neil returns 6 to the California for an engagement of nine performances. She will present her new play, The Shadow, a drama by Paul Lindau. Oliver Twist, The School for Scandal, Magda, Camille, and The Jewess will also be played.

Mathews and Bulger did excellent business at the Columbia with By the Sad Sea Waves. After an absence of one year the two leading comedians proved as irresistibly funny as ever. The show was made up of good songs, lively dances, pretty girls, dainty costumes, good bits of epicature, and laughable burlesque. Ned Wayburn played rag time to every one's delight. A taking new feature was Mlle. Le Seye in Poses Plastiques. The show will last another week, and should continue to draw.

The second week of The Three Musketeers did well at the Alcazar. The Belasco-Thall management deserves to be congratulated upon the success of a piece which cost much trouble and expense to produce. Nerves will be revived 6.

Meyerbeer's great opera, L'Africaine, was elaborately put on at the Tivoli week 30-5. It was a success from every standpoint. The Italians, Signore Reedano and Salassa, created an immense amount of enthusiasm in their respective roles of Vasco di Gama, and Nelusko. Salassa, especially, fairly reveled in his part, and the combination went to make L'Africaine almost as popular as Othello. Anna Lichter's impersonation of the slave girl was, to the writer's mind, the best thing she has yet done. Her singing of the exquisite music was very fine and she played up to Salassa admirably. Ada Palmer Walker was hardly suited to the part of Inez, but she sang well. To give the grand opera artists rest, three evenings of the week were devoted to The Bohemian Girl, given by the light opera contingent. L'Africaine will be repeated four evenings of week 6-12, with The Three Black Cloaks alternating.

The second week of H. J. Stewart's opera, The Conspirators, saw no falling off in the attendance at Morosco's Grand Opera House. The opera ran with more smoothness than during the opening week, and bore out the opinion of many critics that in time and with the requisite amount of pruning in some places and expansion in others The Conspirators will become popular. The Merry Monarch 6.

Messrs. Ellinghouse and Mott reopen the Alhambra 5. Considerable expense has been incurred in refitting the house, and it now presents as handsome appearance as any of its kind in the West. That the reopening is not to be of a spasmodic order may be gathered from the fact that a long list of really first-class attractions has been advertised. The opening will be with Mlle. Fiti, which has come up from Los Angeles, where it scored a complete success.

Sam Friedlander is back in town looking well and happy. He is destined to succeed here.

FRED S. MYRTLE.

MILWAUKEE.

The demand for seats during the run of Romeo and Juliet at the Academy was so large that the Thanhouser co. had to give an extra performance 6. The receipts were almost double that of any previous week in the history of the co., S. R. O. being announced at every performance. Lord Chumley was placed on the boards 7 before a full house. A satisfactory production of the comedy was given, Eugene Moore appearing in the title-role, and the remainder of the co. essaying suitable parts. Specially good performances were given by John M. Salupolis as Le Sage, and Julia Blanc as Meg McGregor. The stage settings were as usual very beautiful, and the audience were much amused. A Parisian Romance 13-19.

The excellent attractions furnished by Manager Miller at the Alhambra since the opening of the season have led the theatre-going public to expect something good at this house each week, and the attendance has been very large. A big audience assembled 5 to see the first performance here of An Easy Mark, which was interpreted by a capable co., but proved rather a tame affair, there being nothing much to the comedy, and outside of a few cleverly rendered specialties there is little to note in the production. James T. Kelly, Charles A. Mason, John H. W. Byrne, Ben F. Grinnell, Charles Avery, and Nellie Waters did full justice to the principal roles, and offered good specialties. Bob Fitzsimmons' co. 12-18.

The King of the Opium Ring drew crowded houses at the Bijou 5, and a very large advance sale assures a good week's business. The play is melodramatic enough to please the most exacting lovers of the sensational. It also contains many novel features, and several excellent specialties are introduced. The co. is capable, good portrayals being given by John Laughney, George C. Staley, M. J. Jorden, Lizzie Mulvey, Ada Bonnell, and Gertrude Dion Magill. The scenery is effective, and the production met with approbation. A Trip to Chinatown 12-18.

Sol Smith Russell was very warmly welcomed by large audiences at the Davidson 1-4. His repertoire consisted of The Hon. John Grigsby, and A Poor Relation, which were artistically presented and evoked the customary expressions of approval. In Mr. Russell's support notably clever characterizations were given by Alfred Hudson, James Lackaye, Percy Brooke, Charles Arthur, and Emily Wakeman. The stage settings and other accessories were perfect. Olga Nethersole in Sapho opened a week's engagement at the Davidson 6. Miss Nethersole received a tremendous ovation, and in her latest creation held her auditors completely spell bound. Her portrayal is a marvelous interpretation of a most exacting role, and is generally pronounced here to be her masterpiece. Excellent support is given by Hamilton Revelle, Myron Calice, Fred Thorpe, John Glendinning, Francklyn Hurleigh, Alexes Leighton, Nellie Thorne, and Carolyn Graves. The staging of the production was the most gorgeous and complete ever seen here, and the play produced a deep and lasting impression on all who saw it. His Excellency the Governor 12-15.

At the Pabst the stock co. presented Max Dreyer's new drama, Hans, 5 for the first time in America, and drew the usual large and appreciative audience. Matthias Gollinger will be given 8. Burton Holmes delivered an illustrated lecture at the Pabst 7, entitled Round About Paris. The attendance was good, and the lecture was greatly appreciated. At the annual entertainment of the Milwaukee Press Club Rafael Joseffy will appear at the Pabst 20. The Grau Grand Opera co. will present The Barber of Seville at the Pabst 24.

On November 14 the Thanhouser co. will have occupied the Academy of Music for one year.

CLAUDE L. N. NORRIE.

BUFFALO.

At the Star 2-4 The Sign of the Cross was the attraction. The co. producing the piece was in every sense a strong one. Charles Dalton was the Marcus Superbus, and his acting was convincing and careful throughout. Perhaps the best work was that of Gertrude Boswell as Stephanus. The Mercia of Lillie Thurlow was most commendable, and W. E. Bonney was satisfactory as Nero. Shenandoah has come and gone once more, and once more have large audiences attested the drawing powers of this sterling war drama. It was produced at the Star 6-8 by a comparatively new, but none the less excellent co. Robert Elliott in the leading role was exceedingly good. Mr. Elliott is an old favorite here, having been a member of a local stock co. two seasons ago. W. A. Whitecar was satisfactory in the role of General Haverill, and Otis Turner made the most of Sergeant Baker. Of the women in the cast the best work was done by Alice Riker as Mrs. Edith Haverill. In Paradise 9-11. The Cuckoo 13-15. Nellie McHenry 16-18.

When London Sleeps proved to be a melodrama exactly after the hearts of the Lyceum's patrons, and did a big business at that house 6-11 in consequence. The co. was a competent one. The comedy element was well taken care of by Harry Bewley, who as Sandy Blyth introduced a very good specialty. Cricket Caryl, a Buffalo girl, found immediate favor with the audiences. Her work has improved noticeably since she was last seen here. Ida Glenn was acceptable as Queenie Carruthers, and Violet Barney looked and acted the part of Maudie De Frere well. Through the Breakers 13-18.

Manager M. M. Gutstadt, of the Lyceum Theatre, Ithaca, was in the city this week. He reports an unusually prosperous season thus far.

Girards' Family Theatre had a gala week 6-11, when Chuck Conners in The Bowery After Dark was the attraction. The house was packed during the engagement. The newsboys were admitted free at one performance, and enough enthusiasm was let loose on this occasion to satisfy the most ambitious star. Vaudeville 13-18.

F. H. Matthews, manager of The Air Ship, was in the city last week. While here he concluded negotiations with Abbott Davidson, of the Wonderland, for the rest of the season.

The Country Postmaster was presented last week at East Aurora, N. Y., by capable amateurs. The production was under the direction of H. H. Crosby and was a big success.

The Little Detective seemed to make a big hit at the Empire 6-11. Business was good.

Work on Music Hall is chiefly in charge of the masons. Aside from the lowering of the stage, which is now being done by carpenters, they are the only workmen engaged. The masons have until the middle of December to finish their work. Then the iron will be put up and the remainder of the work hurried to completion.

Millie Price Dow, formerly of this city, is at present in London, England, where she is appearing at the various music halls. RENNOLD WOLF.

KANSAS CITY.

The Bride Elect had its first presentation here at the Coates 6-8. The many famous Sousa marches were enthusiastically recognized and appreciated by the audiences, and the score throughout was marked with pretty solos and well rendered concerted numbers. The production was lavishly mounted as to costumes and stage settings and beautiful effects secured. The book, however, was commonplace, and the co. only fair, so that considerable disappointment was felt that such a popular piece had not been better provided for in the way of fine voices. The acting was fair, the principals being Nell McNeil, Marie Celeste, Drew Donaldson, Henry Leone, Otis B. Thayer, and others. The Royal Box 13-15.

What Happened to Jones came along on its second trip to the Grand Opera House 5-12 with a much changed co. George Larsen plays the lively liar Jones as nearly like Boniface's performance as possible. Ada Craven as the Swedish servant was as droll as ever, and Anita Bridges as Cissie looked very pretty. J. W. Cope as the policeman was funny, and the other characters were fairly handled. A Female Drummer 12-18.

The Woodward Stock co. at the Auditorium presented Young Mrs. Winthrop 5-11. The co. appears to better advantage in this class of plays than in any others, and their success was marked. The production was handsomely mounted, a particularly strong feature being the scene where a carriage and real horses are driven on the stage. Willis Granger and Jane Kennark as Mr. and Mrs. Winthrop deserve great praise for their artistic acting and Buxton Scott, the lawyer, was acted by Wilson Enos in a highly artistic manner. Inez McCauley as Mrs. Dick Chetwyn was breezy, and Emma Dunn as the blind girl Edith was pathetically effective. Hal Davis was good as Herbert, and the other members of the cast in the smaller parts did excellently. Turned Up 12-18.

The Twentieth Kansas Regiment Band, known as "The Hot Time Band" at Manila, will give a concert at the Coates Opera House 9.

Conterno's celebrated military band and the spectacle called The Battles of Our Nation appeared at Convention Hall 4-11. It was lavishly billed and splendidly advertised, but failed to draw, and after the first four performances was withdrawn. Various attachments were placed on the property by creditors.

It is about settled that Manager S. Kronberg will bring the Grau Opera co. here for a series of performances in Convention Hall next Fall.

Lew Dockstader had a big reception at the Grand Opera House last week, and on Thursday evening the Kansas City aggregation, known as the Epperson Megaphone Minstrels, attended in a body and between acts sang their celebrated medley and introduced other interesting features. There was a hot time all round. FRANK P. WILCOX.

MONTREAL.

Joseph Murphy opened at the Academy to good business 4. It is about twelve years since Mr. Murphy last visited us, but it was evident from the warm welcome he received that he had not been forgotten. The star has a part that suits him perfectly, and he plays it easily and with finish, and scores his points without effort. The best work in the support was done by Ella Lawrence Ingalls. John Daly as Major Greff and W. T. Shuhall are also deserving of special mention. For Her Sake 13-18.

The Jilt is certainly one of Boucicault's brightest and prettiest comedies, and the performance of it given by the Francais Stock co. 6-11 reflects the greatest credit on co. and stage-management. It is played with a snap and vigor that are wonderful, considering the short time they have for rehearsal. T. J. McGrane as Myles O'Hara scored a big hit. Lucius Henderson was excellent as the warm-hearted Lord Woodstock. Drew Morton contributed a neat sketch of the rascally bookmaker Daisy. Messrs Fred Webber, Alden Baers, and Frank Nelson acquitted themselves creditably in their various roles. Edwin Summers, a newcomer, gave promise of good work in his sketch of the curate, Spooner. Helen Byron was altogether charming as Kitty Woodstock. Lillian Buckingham made a handsome Lady Woodstock and played excellently. Helen Holland did a clever piece of work as Phyllis Welter, as did Lillian Schovelen as her mother. The play is well staged and busines is big. Forrester and Floyd head a good vaudeville bill. Forgiven 13-18.

The annual theatre night for the Bishops College boys will occur 21. They will attend the performance of Glorians at the Francais.

Mesmeris, the lightning change artist, will appear at Her Majesty's for four performances 9-11.

The Gay Morning Glories Burlesquers are playing to big business at the Royal. Bessie Taylor, Garnold and Gilmore, and Eddy Leonard are features. A Man of Mystery 13-18 W. A. TREMAYNE.

ST. PAUL.

Captain Letterblair was presented by the Neill co. at the Metropolitan Opera House 2-4 for the first time in St. Paul. The play was well staged and the co. gave a very pleasing interpretation. As Captain Letterblair James Neill gave an admirable portrayal. Edythe Chapman was a charming and clever Fanny Hadden. Frank McVicars was happily cast as Dean Ambrose. Benjamin Howard handled the part of Francis Mervale with commendable artistic tact. John W. Burton's Smithers was a very clever characterization. Edgar Baume did a neat bit as Mr. Seton. Winsome Grayce Scott as Polly Measiter and George Bloomquest as Pinckney contributed some pleasing light comedy touches. Others worthy of mention were Emmett Shackelford as Jerkins, Lillian Andrews as Hyacinth Measiter, and Mabel Runge as Jane. Jefferson De Angelis co., under the management of John P. Slocum, produced The Jolly Musketeer at the Metropolitan 5-8, opening to a crowded house. The opera was finely staged and costumed. The music was delightfully rendered. Mr. De Angelis is as vivacious, droll and funny as ever. His songs won repeated encores. Harry Macdonough as Didot Blanc deservedly shared honors with the star. Hubert Wilke sang admirably. Grace Von Studdiford has a pleasing personality, and a remarkably sweet and effective singing voice. Maud Hollins is a charming and dainty Verve. Hilda Hollins and Lenore Soulier have good voices heard to fine advantage as were Edwin A. Foster, Frederic E. Logan, and Herman Steinmann. The Neill co. in The Gilded Fool and Captain Swift 9-15. Primrose and Dockstader's Minstrels 16-18.

Kelly's Kids at the Grand Opera House 5-11, opening to S. R. O. The plot, what there is of it, serves to introduce a number of very clever specialties that met with marked favor. The farce is well staged, the setting of the last act is especially fine. Marty O'Neil as Kossius Kelly and Knox Wilson as Louis Pickelsnicker contributed some droll jokes and funny scenes that kept the audience in laughter. Laura Bennett did clever work as Mrs. Ruby Royal and displayed a very pleasing voice. Jean Cunningham's Hot Foot Katie was a clever impersonation. Kitty Wolf sang a number of catchy ballads in a spirited manner. Charles Udell, Alfred Pearce, Charles Fuller, William Lauson, and Sammy Brown were satisfactory. The King of the Opium Ring 12-18.

The Chicago Symphony Orchestra will appear at the People's Church 7. Madame Schuman Heink will appear 8. GEORGE H. COLGRAVE.

LOUISVILLE.

The Metropolitan Opera co.'s engagement at the Auditorium 1-8, under the management of James B. Camp and Daniel Quilp, was a notable amusement event. Faust, Mignon, and The Barber of Seville were sung, with Edouard de Reszke, Dippel, Bonnard, Plançon, Campanari, Zelie de Lussan, Suzanne Adams, Madame Olitzka, Marcella Sembrich, and other celebrities in the casts. Special scenery was prepared by the Auditorium management, and the audience completely filled the immense auditorium. Macauley's Theatre is dark until 9, when Sol Smith Russell opens for three nights' engagement, appearing in A Poor Relation and The Hon. John Grigsby. James-Kidder-Hanford co. 13, 15.

Notwithstanding election excitement and strong counter attractions Hanlons' Superba crowded the Avenue Theatre at every performance 5-11. The popular pantomime spectacle has been improved and new trick work introduced. Charles Guyer as Pierrot, and Pearl Ford as Superba, are especially deserving of praise. Sowing the Wind 12-18.

The Meffert Stock co. were seen to advantage 6-11 in The Silver King. James M. Brophy scored as Wilfred Denver, and the Cuscadens, Stella and Harry, did excellent work. The play was mounted handsomely and the entire co. filled their roles acceptably. Business was good.

The Whallen Brothers, of the Buckingham Theatre, were active workers in the State political campaign just closed.

A cable was received in Louisville 5 announcing the successful debut, at The Hague, of William Castleman, the young Louisville tenor, who has been studying in Paris for several years. He appeared successfully as Arnold in William Tell.

Arrangements have been made for a season by a German dramatic stock co. in this city during the Winter. A number of first-class artists will be seen in high-class plays in German at Macauley's at intervals. The opening play will be Jugend Freunde 12.

Vladimir de Pachmann will give a piano recital at Liederkranz Hall 16.

Manager James B. Camp is to be congratulated upon his success in handling the Metropolitan Opera co.'s affairs. CHARLES D. CLARKE.

MINNEAPOLIS.

The Neill Stock co. gave An Enemy to the King at the Metropolitan Theatre 5-8, opening to a good sized and well pleased audience. The presentation was creditable throughout. James Neill won marked favor as Ernanton de Launey. Edythe Chapman gave an admirable portrayal of Julie de Varion. Benjamin Howard did excellently the little he had to do as Montignac. Frank McVicars made the most of Claude de la Chastre. Edgar Baume made a satisfactory De Berquin. Emmet Shackelford, George Bloomquist, Grayce Scott, Mabel Runge, and Miss Lamkin, a recent addition to the co., also deserve special mention. Jefferson de Angelis 9-11.

Black Patti and her merry troubadours returned to the Bijou Opera House 5-11, opening to capacity and scoring a decided hit. The programme was entertaining throughout. Black Patti sang several numbers with marked effect. Ida Forcen caught the house with her coon songs. Al. F. Watts and Cecil Watts gave a very clever comedy sketch. James Wilson performed some remarkable feats of equilibrium, and W. C. Frazier and Leslie Trippet provoked roars of laughter as farmer and policeman, respectively. Kelly's Kids 12-18.

The Institute of Arts and Letters will open its course of lectures at the Lyceum Theatre 14 with William Dean Howells, who will speak on "Novel Reading and Novel Writing."

Charlotte Perkins Stetson will deliver her lecture on "Woman and Economics" 22, which will be followed in order by James Whitcomb Riley 23, Burton Holmes 27, 28, General John B. Gordon Dec. 5, George Riddle 11-13, Edwin Markham 20, Julia Ward Howe, Cleveland Moffet, Dr. Hamilton W. Mable, Dr. Newell Dwight Hillis, Hamlin Garland, Dr. Frank W. Gunsalus, and Dr. Edward Everett Hale.

W. L. O'Brien, of this city, at one time prominently connected with the local press, has written a new play founded on the Revolutionary War, which will receive its initial production by the Neill Stock co. 27 at the Metropolitan Theatre. F. C. CAMPBELL.

INDIANAPOLIS.

The selection of the bill for the current week at the Grand was left to popular vote, the audiences being requested to choose from last season's plays. The Charity Ball was chosen and has proved to be the best performance given this season. J. Henry Kolker was seen at his best as Dick Van Buren, and Carleton Macy gave a strong portrayal of John Van Buren. Herman Sheldon's Judge Knox bore the imprint of his usual clever acting, while Allen Patton acted the part of Old Betts admirably. Lavinia Shannon received much applause as Ann Cruger, while the part of Phyllis Lee received good care in the hands of Monte Donico. The entire co. was well cast, and great credit should fall to Claude Brooke, not only for his able stage-management, but for the beauty of the settings. Lloyd Livingston, since his appointment as head scenic artist, is well proving his worthiness for the position 7-29-8 13-18.

In Paradise was given at English's 4. The co., headed by Richard Golden, is good throughout, and a thoroughly meritorious performance is given. Business was only fair. The Barber of Seville was given by the Maurice Grau Opera co. 6. The opera was beautifully rendered. Ward and Vokes gave one performance of The Floor Walkers 7. Many good people are in the cast and a clever performance was given, although the audience was not as large as the attraction deserved. The Sign of the Cross 8-11. Joseph Jefferson in The Rivals 14. Frank Daniels Opera co. 15, 16. Parson Jim 17. ALLEN E. WOODALL.

DETROIT.

Mrs. Leslie Carter in Zaza began a three nights' engagement at the Detroit Opera House 6. Mrs. Carter has not been seen here in these two years, and the theatregoing public awaited her coming with great interest. The houses were sold out quit solidly, so that pecuniarily the engagement was a great success, as it was in an artistic way. Joseph Jefferson 9-11.

At the Lyceum 5-11 Over the Fence is presented. John C. Rice and Sally Cohen are featured. The performance was mildly entertaining. George W. Monroe 12-18.

At Whitney's Opera House A Trip to Coontown has been well attended 5-11. On the Suwanee River 12-18. KIMBAL.

DENVER.

Eugenie Blair, presenting A Lady of Quality, opened at the Broadway Oct. 31 to the largest audience of the present season and business has continued good throughout the week. The play is beautifully and lavishly mounted and costumed. Eugenie Blair's Clorinda Willduns was intelligently and, at times, forcefully read. Some of the stronger scenes were excellently handled, but the portrayal in its entirety was lacking in magnetism and a bit colorless. She made a pleasing impression, however, and her work was well received. William Bramwell's John Oxon was a strong enactment, played well in character at all times. The Purple Lady 6-11.

At the Tabor 29-4 A Texas Steer did a splendid business. The cast is about the same as last year. James E. McCann gives the best Maverick Brander I have seen since Tim Murphy made this unique part famous. The ever popular Will H. Bray as the Minister to Dahomey is as great a favorite as ever, and this year adds to the characterization a song of his own writing which caught the audiences. Katie Putnam plays Bessy with spirit and good judgment. The balance of the cast, with the exception of Lizzie Kendall, who plays Mrs. Brander, is only fair.

The Denver Theatre week ending 4 played to big business with the Oliver Scott Minstrels, a meritorious colored organization. James White and Clarence Parnell made decided hits in their comic specialities. The singing throughout was exceptionally good, and the performance clean and satisfactory.

Charles Taylor, treasurer of the Denver, has resigned. Mr. Taylor's many programme and advertis-

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ing interests compelled him to relinquish his position, much to the regret of the management.
F. E. CARSTARPHEN.

JERSEY CITY.

Herbert Kelcey and Effie Shannon made their first appearance as stars in this city at the Academy of Music 6-11 to very good business in The Moth and the Flame. The production made a hit, and the stars were accorded a hearty reception. The supporting co. was strong, particularly Ethel Winthrop and Mabel Florence. The Heart of Maryland 13-18. At the White Horse Tavern 20-25.

The White Heather received a careful production at the Bijou Theatre 6-11 to crowded houses. Rose Coghlan and John T. Sullivan headed a competent cast, and the performance was well received. John W. Vorhis as Edgar was a favorite. McFadden's Row of Flats 13-18. Through the Breakers 20-25.

Harry M. Hyams, of this city, manager of the Empire Theatre, Newark, has been proposed for membership in the local lodge of Elks.

Pat O'Mara, one of the stage hands at the Academy of Music, who has been on the sick list, returned to work 6.

Charles F. Dittmar, the husband of Florence Bindley, arrived home here 9, after spending five months in England, Scotland, and Wales. He saw the production of The Pay Train and The Captain's Mate before he sailed for home, and also secured some new material for this country. He brings back one new play. He also secured 250 views of Ireland for a lecture. Miss Bindley is booked on the other side until 1901, and is the headliner in every city she plays. Mr. Dittmar is enjoying good health.

Manager John W. Holmes, of the Bijou Theatre, has changed the time of The Sporting Duchess co. to March, so as to allow of the proposed Southern tour of that co.
WALTER C. SMITH.

PROVIDENCE.

The most noteworthy engagement of the season was that of Mr. and Mrs. Kendal at the Providence Opera House 6-8. After an absence of nearly five years, they returned to our city and delighted very large audiences with The Elder Miss Bleasom. The performances were in every way charming, and both Mr. and Mrs. Kendal were cordially received. The Village Postmaster was the bill for the remainder of the week, with Archie Boyd in the title-role. James O'Neill 13-18.

A Soldier of the Empire was the attraction at the Empire 6-11, and on opening night a large audience greeted all of the five acts with warm expressions of approval. Howard Hall, the author, played the leading part very effectively. He has a remarkably good stage presence. Assisting him in the presentation were William Walcott, F. Henry Crosby, Verne C. Armstrong, Florence Rowland, Margaret May, Ida Van Cortland, Mrs. Adelaide Eaton Colton, Will H. Vedder, Marshall Hall, and Charles Baxter. Two Little Vagrants 13-18.

Providence Lodge No. 10 Theatrical Mechanics, held a meeting in Elks Hall 5, with Past President L. P. Sweet in the chair. The Treasurer's report showed the lodge to be in excellent condition. Three new members were initiated into the order, and officers for the ensuing year were nominated. Marshal Joseph Thornton has recovered from his recent illness, and is again attending to his duties in the Providence Opera House box office. HOWARD C. RIPLEY.

NEWARK.

Maude Adams in The Little Minister appeared at the Newark 6-11. Willie Collier 13-18. Francis Wilson 20-25.

The Sorrows of Satan was presented at the Century 6-11 and was well received. Charles Kent plays the leading part and the supporting co. headed by Emily Dodd, gave a thoroughly finished performance. The play is well staged, the scenic effects being decidedly novel. Hearts of Oak 13-18. Two Little Vagrants 20-25.

At the Empire John and Emma Ray have kept the temperature at the roaring point with A Hot Old Time. This is the third visit of this rollicking farce, but its popularity is undiminished. The co. contains many clever artists. Reilly and Woods co. 13-18. Have You Seen Smith 20-25.

The Columbia Stock co. offered Charley's Aunt 6-11 and won instant approval. This is the first time this season that a farce has been given by the stock co. Joe Tipton as the eccentric relative was excellent. The other parts were acceptably filled. The Wife 13-18. The Conquerors 20-25.

Harry Ford has been engaged for The Gunner's Mate. Gottschalk and Sachs, of this city, have a new musical act that is making a hit.

Manager Ottolengui will present scarfpins to the patrons of the Newark 13.

Business 30-4: Columbia, Stock co., biz; Newark, The Musketeers, profitable; Empire, Flanigan's Ball, good; Century, Zorah, fair.
C. Z. KENT.

CLEVELAND.

Joseph Jefferson played to phenomenal business at the Euclid Avenue Opera House 6-11. Zaza 13-18.

Full of vaudeville specialties and presented by a good co. A High Toned Burglar pleased large audiences at the Lyceum Theatre 6-11. The Telephone Girl 13-18.

Bonnie of the Sixth was the attraction at the Cleveland Theatre 6-11, and as usual did a good business. It will be followed by When London Sleeps 13-18.

Victor Herbert and the Pittsburg Orchestra opened the Maccabean Course at Gray's Armory 9.

David Bispham was heard at Chamber of Commerce Hall 8. Clara Butt sings at Association Hall Tuesday 14.

L. C. Hanna, who formerly managed the Euclid Avenue Opera House and is now located in Washington, D. C., is spending his vacation at his old home in this city.

Pinafore was rendered in a clever manner by local talent 6-11 at the Crowell Opera House, Glenville, a suburban village. The production was well staged by Arthur Holah, who was with the American Opera co. one season.
WILLIAM CRASTON.

COLUMBUS.

In Paradise did fair business at the Southern 2. Richard Golden, Walter Hodges, Flora Fairchild, and Hattie Russell were exceptionally good. The Highwayman was interpreted by a competent cast 2, 4, to fair business. Arthur Deagon was excellent. Maude Williams played the role of Lady Constance in a charming manner. W. H. Tre Denick made much of the part of Foxy Quiller. The New York Brewer, with Adelah Phillips and a competent support, did a fair business 6, 7. Arizona did well 8. It is one of the best plays seen here this season, played by a splendid cast, and staged elaborately. Theodore Roberts, George Nash, and Edwin Holt were strong, and Lionel Barrymore was good. Geneva Ingersoll and Fleta Cummins carried off the honors among the women. Zaza 10, 11. Parson Jim 13. Dear Old Charley 14. Joseph Jefferson 15.

At the High Street, George W. Monroe in Mrs. R. O'Shaughnessy did an excellent business 2-4. He is supported by a good co., and has a clever comedy. A Hot Old Time in Dixie did a good business 6-8, and seemed to please. The Bohman Show 9-11. Le Roy, Fox and Powell 13-15. A Guilty Mother 16-18.

At the Grand The Limited Mail 9-11. Doc. Freeman is visiting his mother here.
J. B. DAVIS.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented The Wife 5-11 in the same capable manner that has marked every production attempted by this excellent co. The play was handsomely staged and costumed, and the interpretations of the principal roles above criticism. Since its advent here the co. has played uninterruptedly to crowded houses. Under the City Lamps 12-18.

James K. Hackett and an excellent co were at the Tulane 5-11 and presented Rupert of Hentzau to appreciative audiences. The play is a good one and is particularly adapted to Mr. Hackett's style of acting. Roland Reed 12-18.

Because She Loved Him So was at the Crescent 5-11. The Sporting Duchess 12-18.

Manager F. Charley, of the French Opera House, arrived here 10 and states that his co. is due in New York about 15. There will be some ninety people in the co., and one of the most brilliant seasons that this city has ever enjoyed is promised.
J. MARSHALL QUINTERO.

OMAHA.

At Boyd's Theatre Eugenie Blair was seen in A Lady of Quality Oct. 29-8. Opinion is divided very much as to the merits of the play, but all unite in saying that the star of the co. carried her role remarkably well. She was ably seconded by William Bramwell as Sir John Oxon, and the rest of the support was quite satisfactory. Paul Gilmore presented The Musketeers 30-4. Business was fair. He was succeeded by Primrose and Dockstader's Minstrels 5-6, which made a hit.

At the Trocadero Manager Cole is presenting Martha week of Nov. 7, the cast being as follows: Lady Harriet Durham, Marie Greenwood; Nancy, Annie Meers; Sir Tristan Mickleford, William Hicks; Plunkett, Franklin Fox; Lionel, Jay C. Taylor.
J. R. RINGWALT.

PITTSBURG.

At the Grand 6-11 the stock co. produced Carmen to large business. Next week, The Senator. The Last Word 20-25.

Chauncey Olcott began a two weeks' engagement 6 at the Bijou in A Romance of Athlone to an overflowing house.

A Wise Guy was given at the Duquesne 6 to good attendance. West's Minstrels 13-18.

At the Alvin Viola Allen opened 6 in The Christian. Richard Mansfield follows.
E. J. DONNELLY.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. L. Douglas, manager): A Bachelor's Honeymoon 1, 2; fair business; delightful comedy. Otis Skinner in The Liars packed the house 6; performance excellent. The Sporting Duchess to good business 7; audience pleased. Madame Janauschek in Meg Merrilies 8; good returns; received with favor. Richards and Pringle's Minstrels 9. Corinne 13, 14. Darkest Russia 15. What Happened to Jones 16. James-Kidder-Hanford co. 20. Chattanooga 21. Shore Acres 22. Roland Reed 23. James K. Hackett 24. Lewis Morrison 25.——AUDITORIUM (Ben S. Theiss, manager): Veronee Comedy co. is playing to good business 6-11.——ITEMS: The Alabama State Fair has been in progress all the week and the large numbers of strangers in the city are patronizing our playhouses liberally.—London Life and Dear Old Charley canceled.—Guy Watkins has been appointed treasurer of the Auditorium.—Walter O. Lindsay, of this city, left for San Francisco last week, where he goes in advance of Harry Corson Clarke.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Core-Keene co. at popular prices presented My Uncle from Japan, A Struggle for Liberty, My Dorothy, and Mrs. Partington, to fair business, 6-9.——MONTGOMERY THEATRE (S. F. Hirscher and Bro., managers): A good house greeted Governor Bob Taylor 31. Because She Loved Him So 1. A large audience greeted Albert Hart in Wang 3. The Baldwin-Melville co. opened for a week 6, presenting Turned Up and Mertha to good business. The Sporting Duchess 9. A Bachelor's Mistake 13.

MOBILE.—THEATRE (J. Tannebaum, manager): Ex-Governor Bob Taylor lectured Oct. 30; small and appreciative audience. Wang, to a well filled house 2; satisfaction given. Because She Loved Him So 3, 4. A Bachelor's Honeymoon 6, 7. The Sporting Duchess 10, 11. London Life 8, 9, canceled.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): Night Owls Oct. 25; large and pleased audience.——ITEM: Captain Wilson, of Atkinson, Ellsworth and Wilson, has been here making arrangements to produce A Country Visitor.

DECATUR.—POHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Carraway's American Mahatmas Oct. 26, 27: small houses. Night Owls 2: good house. Madame Janauschek 6, 7 canceled. South Before the War 9.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): London Life 6 failed to appear. Mendelssohn Quartette 7: fair house. A Bachelor's Honeymoon 10.

ANNISTON.—NOBLE STREET THEATRE (Frank Whaylen, manager): Janauschek presented Meg Merrilies 6: small but pleased audience.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Wang 4: fine performance: S. R. O.

HUNTSVILLE.—OPERA HOUSE (Newman and Rapland, managers): Vernee Comedy co. Oct. 30-4. South Before the War 10.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Skipped by the Light of the Moon Oct. 30: fair house; performance poor. Al. G. Field's Minstrels 31: crowded house; audience pleased. Roland Reed in Lend Me Your Wife 1: large house; performance good. At Gay Coney Island 6. The Heart of Chicago 10. The Turtle 11. Eli Perkins 16. Casey's Troubles 27.

HOT SPRINGS.—OPERA HOUSE (J. Frank Head, manager): Skipped by the Light of the Moon Oct. 31: medium house. Mildred and Roniere 1: light house. Roland Reed in Lend Me Your Wife 2: good house; appreciative audience. At Gay Coney Island 4: good house; audience pleased. The Turtle 10. The Heart of Chicago 11.

FORT SMITH.—TILLES' THEATRE (George Tilles, manager): Conterno's Battles of Our Nation Oct. 30, 31: pleased audiences. Field's Minstrels 1; S. R. O. At Gay Coney Island 3: fair performance to light house. The Heart of Chicago 8. How Smith Met Jones 9. Charles Coghlan 10. Chattanooga 11.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Thatcher Wood co. 2-4 in The Other Girl, The Avenger, Myrtle Fern, and Wits Outwitted; performances fair; audiences good.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Richards and Pringle's Minstrels 1: good show; large house; receipts $498. At Gay Coney Island 7. Wang 9. Chattanooga 14.

PRESCOTT.—GREESON OPERA HOUSE (W. S. Wolfe, manager): A large audience enjoyed Mildred and Roniere 2. London Life 22.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hoderine, manager): Conterno's Battles of Our Nation 2 failed to appear. The Pay Train 13.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A Breach of Promise 9. In Old Kentucky 14, 15. Mathews and Bulger 16-19.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): An Enemy to the King as presented by the Frawley co. proved most enjoyable and a good house filler Oct. 29-4. The co. will bring their engagement to a close 5-11 in repertoire, including Trilby and The Dancing Girl.——ITEM: Grace Howard, late of the Alcazar Stock co., will make her first appearance in Los Angeles with A Breach of Promise.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Dailey Stock co. did big business Oct. 24-30. Plays presented: The New South, Hamlet, A Model Husband, Hazel Kirke, and Current Cash. Nance O'Neill 1-4, presenting Magda, The Jewess, Camille, and Oliver Twist. Brown's in Town 6.——AVON THEATRE (George Simpson, manager): Dark.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Dailey Stock co. in The New South, Hamlet, Hazel Kirke, A Model Husband, and Current Cash Oct. 29-3: good business. Mlle. Fifi 4. In Old Kentucky 13. Mathews and Bulger 16. Brown's in Town 20. Eugenie Blair 22. Harry Corson Clarke 24. Nance O'Neill 28, 29.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Brown's in Town Oct. 27, 28; good houses and co. Hotel Topsy Turvy 30: good performance; S. R. O. A Breach of Promise 6.——AUDITORIUM THEATRE (Charles P. Hall, manager): Dark

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Ellsford co. Oct. 30-4 in A Flag of Truce, The Ensign, A Nutmeg Match, The Great Metropolis, The Banker's Daughter, Robinson Crusoe, and Uncle Dudly; full houses; excellent performances.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Ficks, manager): A Breach of Promise Oct. 30 2; fair business. In Old Kentucky 11. Mathews and Bulger 14. Madame Fifi 16. Yon Yonson 18, 19. Harry Corson Clarke 22, 23.

SAN BERNARDINO.—OPERA HOUSE (Martha Kirdinger, manager): Owing to counter attractions Mlle. Fifi did not have a large house 1.——ITEM: Pearl Evelynne, of the co. was formerly a resident of San Bernardino and received a warm welcome.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Mlle. Fifi, to fair house Oct. 25; audience pleased. Hotel Topsy Turvy 27, 28; pleasing entertainment; good houses.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): A Texas Steer Oct. 21; big business; fair co. Why Smith Left Home 31; good business; performance well received. Mistakes Will Happen 4; big business, which is always the case here with Charles Dickson. A White Slave 27. Rents-Santley co. 30.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Why Smith Left Left Home 4; excellent performance to good house. A Black Sheep 6. Scott's Minstrels 8. Chattanooga 16.

PUEBLO.—GRAND OPERA HOUSE (H. P. Sharpless, manager): Why Smith Left Home 1; large and pleased audience.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): The Hottest Coon in Dixie 7. 777 19. Side Tracked 21.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Griffith, hypnotist, 30-4, to good business.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A large audience greeted Hi Henry's Minstrels 2. An elaborate first part, with good singing and music, was the feature, while the olio following was up to the standard. Blanche Walsh and Melbourne MacDowell presented Gismonda, La Tosca, and Fedora 3, 4. The Gay Debutante had its first presentation 6, and consequently much allowance was made for the long waits and lack of dash. Walter Jones in the principal character had a role unsuited to him. Mayme Gehrue was really the star of the performance. The Girl from Maxim's 7. James O'Neill and a superb co. gave The Musketeers 8, 9 to crowded houses. Mr. and Mrs. Kendal 10. The Heart of Maryland 11. Corse Payton's Stock co. 13-18.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Reilly and Wood's co. were greeted by deservedly packed houses 2, 4. The bill was a straight vaudeville, bright and laughable. A Sunday concert was given 5 that "turned 'em away." Fred Rider's Burlesquers received good patronage 6-8, presenting a varied olio and a burlesque. James Leonard, an old Hartford boy, played the leading part in his inimitably droll manner. Gay Morning Glories 9-11. A Grip of Steel 13-15. Parisian Widows 16-18. The Sidewalks of New York 20, 21. The Queen of Chinatown 22.——ITEM: "Pat" Reilly, of Reilly and Woods' co., is a charter member of Hartford Lodge of Elks.
A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Make Way for the Ladies, an adaptation from the French Place aux Dames, had its first performances in America 7-9. The Gay Debutante 10. Mr. and Mrs. Kendal 11. Maude Adams 18. The Symphony Concert 9 packed the theatre. The orchestra, under Professor Parker, played admirably. Evan Williams sang with fine taste and feeling. The second concert will be given Dec. 5.——NEW GRAND (G. B. Bunnell, lessee; W. H. Van Buren, manager): The Drummer Boy of Shiloh (local) 6-11, benefit G. A. R. Mr. Milander, who is one of the best amateur actors in the State, made an emphatic hit as Mart Howard. The play was well put on and excellently acted by a competent co. The Cracker Jacks 13-15. The Sidewalks of New 16-18.——ITEMS: Fitz Williams was entertained by his many friends at the university while here last week.—Morris Steinert entertained Leo Schultz, the 'cellist, and Evan Williams 9.—Mrs. Louis Aldrich is epected here to spend Thanksgiving with her sister, Mrs. Norton.—Mrs. G. B. Bunnell was in town for a few days and entertained a party of friends at the Hyperion 8.
JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Knobs o' Tennessee furnished plenty of thrills 2-4 and was well received. Harry Walters and Webb and Hannan furnished some notably clever olio work with the Gay Morning Glories 6-8, and the remainder of the show averaged well. Little Trixie 9-11. Weber's Parisian Widows 13-15. A Grip of Steel 16-18.——PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): On the Rappahannock, Woman Against Woman, The Runaway Wife, The Banker's Daughter, The First Families of Virginia, Alone in London, For His Sake, The White Slave, A Complicated Case, and Eagle's Nest were presented by the Corse Payton Stock co. 30-4 to the same excellent houses which always greet them. On and Off 6. The Gay Debutante 9. Courted into Court 10, 11. The Sidewalks of New York 14, 15. Maude Adams 17. Blue Jeans 21.
W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Herbert Kelcey and Effie Shannon in The Moth and the Flame 2; large audience. An excellent co., including Aubrey Boucicault and Marie Wainwright, gave three performances of Mlle. Fifi 3, 4 to good business. The Girl from Maxim's 6. Walter Jones and a clever co. produced The Gay Debutante to a large and pleased audience 8. Majestic Burlesquers 9-11.——JACQUES OPERA HOUSE (Jean Jacques, manager): One of the best vaudeville entertainments ever seen at this house was given by the Dainty Duchess co. 2-4; house crowded. Corse Payton's Stock co. commenced a week's engagement 6. Will D. Corbett and Ethel Fuller are supported by a good co. They appear in On the Rappahannock, Woman Against Woman, The Runaway Wife, The Banker's Daughter, The First Families of Virginia, Alone in London, For His Sake, The White Slave, and Eagle's Nest.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): The Gay Debutante, a new musical comedy, music by S. R. Weller and book by Alfred Caben, pleased a fair-sized audience 7. Norma Whalley, Walter Jones, and William Burress were noticeable. There was an excellent chorus and fine scenery. The Heart of Maryland 10 to capacity. Waite's Comedy co. 13-18 in A Duel on Wall Street, Worth a Million, A Husband on Salary, The Kidnappers, A Colorado Heiress, Rip Van Winkle, The Diamond Robbery, A Brother's Sacrifice, and My Uncle from Maine.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Waite's Comedy co. opened for a week 6 in A Duel in Wall Street to capacity and continue to please heavy patronage. Repertoire: A Duel in Wall Street, The Burglar, The Kidnappers, The Diamond Robbery, Rip Van Winkle, A Colorado Heiress, and A Brother's Sacrifice. Maude Adams 16. Daughters of the Poor 18. A Stranger in a Strange Land 25. Vogel and Deming's Minstrels 30.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Mlle. Fifi to small audience 1. It is a pity that the fine talents of such people as Marie Wainwright, Aubrey Boucicault, Jeanette Lowrie, Thomas H. Burns, and Dore Davidson should be wasted on such a poor play. It is utter trash, and hasn't the redeeming feature of being funny. A Temperance Town 10. The Gay Debutante 11. Wilbur Kirwin Opera co. 13-18.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shea, manager): The Doctor's Warm Reception 4; large house; performance pleasing. Hi Hubbard 7; fair house; audience pleased. Graham's Southern Specialty co. 8; crowded house; performance satisfactory. Graham's Specialty co. 14 (return date). Crackajacks 17. Gotham Comedy co. 20-22. Vogel and Deming's Minstrels 24.

TORRINGTON.—OPERA HOUSE (F. R. Mathews, manager): Graham's Southern Specialty co. 2; fair house; satisfactory performance. The Doctor's Warm Reception 7; fair business.——UNION OPERA HOUSE (Volkman Brothers, managers): Carl A. Haswin in A Lion's Heart 2; excellent business; performance good. Hi Hubbard 6; fair house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Hi Hubbard 4; poor business; fair performance. The Doctor's Warm Reception 8; fair business; satisfaction given. Maguire's horses 10, 11. Graham's Southern Specialty co. 13, 14. A Temperance Town 17.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Waite's Comedy co. closed a successful week 4. Wilbur-Kirwin Opera co. 6-11, presenting first half of week Said Pasha. Fra Diavolo, The Queen's Lace Handkerchief, The Mascot; S. R. O. Adams Brothers' co. 13-18.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Rice's Comedians closed a successful week's engagement 4. Repertoire: Eagle's Nest, The Phoenix, Dollars and Sense, In the Heart of Russia, A Fool and His Money, The Counterfeiters, His Friend's Wife, and The Three Hats.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Duffy's Jubilee 16. Little Trixie 18. Gorman's Alabama Troubadours 23. Maguire's Educated Horses 25.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Maguire's horse show, to good house 3. John Thompson 10. Little Trixie 13. Gotham Comedy co. 17, 18.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Kelcey-Shannon co. in The Moth and the Flame 4; S. R. O.; performance good. In a Persian Garden 9. Peck's Bad Boy 11.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The French Maid 2; fair business. Hearts of Oak 6; good audience. A. S. L. Hewes made his bow to the public professionally as a magician 9. He was greeted by a large audience and performed skilfully many difficult feats and illusions. He is ably assisted by Julia Raymond, who also did a specialty, displaying a musical voice and clever dancing. The Irish Alderman 10; Si Plunkard 11. Bostonians 13. Kelcey-Shannon co. 14. Thatcher's Minstrels 17. At the White Horse Tavern 18.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Washburn's Minstrels 1; good house; excellent performance. Klimt-Hearn co. 6.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Because She Loved Him So 2. Peters Comedy co. 6-11. A Bachelor's Honeymoon 9.

GEORGIA.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): Baldwin-Melville co. to packed houses 1-4, and pleased with Mothe, Camille, Little Lord Fauntleroy, and The Streets of New York. Darkest Russia 6; fair audience. James-Kidder-Hanford co. 7 in The School For Scandal and The Winter's Tale; large and delighted audiences. Ex-Governor Bob Taylor 9. The Real Widow Brown 10, 11. Klimt-Hearn co. 13-17. James K. Hackett 18. Whitman Sisters 20. A Bachelor's Honeymoon 21. Kelcey-Shannon co. 22.——ITEM: Crowds of visitors will pour into the city 14-23 to attend the K. of P. Carnival, and 23, 24 for the Confederate Veterans' reunion.

ATLANTA.—LYCEUM (H. A. Savacool, manager): Dark.——IMPERIAL (Fred Rider, manager): Moulin Rouge co. Oct. 29-4. Co. very good; good houses. Same co. 6-11.——GRAND: Otis Skinner in The Liars 4. Dear Old Charley 6, 7. Corinne in The Little Host 10, 11. The Sporting Duchess 8.——COLUMBIA: Woodward-Warren co. closed a successful week 4. Lee, hypnotist, 6-8. Richards, Pringle, Rusco, and Holland's Minstrels 10, 11.——ITEM: The Atlanta Symphony Club scored such a hit in The Mikado that they will repeat it 30.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Darkest Russia 3, 4 pleased light houses. Kayton's Comedians 13-18. Jas. K. Hackett 21.——ITEMS: Otis Skinner canceled 2, being kept out of city by quarantine regulations, he having played in New Orleans recently.—Robert J. Burdette opened the Augusta Lyceum 2 to a crowded house.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Meigs Sisters Concert co. 7. Washburn's Minstrels 9. Darkest Russia 10. A Bachelor's Honeymoon 13. James K. Hackett 14. My Friend from India 17. Dr. Russell Conwell 20. Kelcey-Shannon co. 24. Roland Reed 27.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer and Brothers, managers): Madame Janauschek Oct. 31 in Meg Merrilies to medium house. Washburn's Minstrels 7.——ITEM: Our Street Fair opened 6 and will close 11; attendance large.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Meigs Sisters' Concert co. 6; good house; performance fair. Corinne 9. Robert L. Taylor 13. Washburn's Minstrels 14. Shore Acres 18. Kelcey-Shannon co. 25.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Ex-Governor "Bob" Taylor lectured to a good audience 3. The Real Widow Brown 16. Spooner Dramatic co. 20-25.

BRUNSWICK.—NEW OPERA HOUSE (E. D. Wolffe, manager): Darkest Russia 7; large and delighted house. A Bachelor's Honeymoon 20. Chapman-Warren co. 27-Dec. 2.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Night Owls 3, 4; good business. Otis Skinner in The Liars 7; good business; performance excellent. Janauschek 9.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Washburn's Minstrels 8. Darkest Russia 9.

NEWNAN.—REESE OPERA HOUSE (A. C. Pearce, manager): Washburn's Minstrels 18.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Darkest Russia 13.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): A Black Sheep Oct. 30; S. R. O.; satisfaction given. Beach and Bowers' Minstrels 1; good co. and house. Walter E. Perkins in My Friend from India 2; S. R. O.; every one pleased. Yon Yonson 4; people turned away.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Gran Opera co. gave splendid performances to good houses Oct. 27, 28. Repertoire: Wang, Erminie, and Paul Jones. Flanigan's Ball 7. A Yeoman Yentleman 8. A Milk White Flag 9.

CALDWELL.—OPERA HOUSE (A. P. Isham, manager): A Breezy Time Oct. 27; good house and performance. Beach and Bowers' Minstrels 2; large house; performance good.

POCATELLO.—PAVILION (H. B. Kinport, manager): My Friend from India 4; good co.; fair house.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Great Northwest Oct. 24; business good; co. fair. The Spider and the Fly 29; S. R. O.; every one pleased. Brown's in Town 4, 5 to capacity; co. and performance good. On the Wabash 12. A Day and a Night 19. Over the Fence 26.——ITEM: Mr. and Mrs. Weil, of Chicago, were the guests of their daughter, Blythe Weil, who is a member of Brown's in Town co., during the engagement of the co. in this city.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): The Great Northwest did good business Oct. 31; co. first-class. White's Faust pleased a crowded house 2. By invitation of Mr. White the members of the Schuman Grand Concert co. occupied a box at this performance. Robert B. Mantell in The Dagger and the Cross 9.——ITEMS: The Schuman Grand Concert co. gave entertainments at the Central Insane Hospital and the State School for the Blind 5.—The ushers at the Grand are arranging for their annual benefit.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): An Easy Mark did rather light business 2. Humpty Dumpty 3; big business. Pleased so well that return date was booked for 9. The Danger Signal 4 canceled. On the Stroke of Twelve 5; good performance; S. R. O. Midnight in Chinatown 11.——AUDITORIUM (Chamberlin, Harrington and Co., managers): The Spider and the Fly 12.

QUINCY.—EMPIRE THEATRE (Chamberlin, Farrington and Co., managers): E. R. Spencer and a good supporting co. in Paul Kanvar Oct. 30; fair house. The Great Northwest 1; small attendance. A Female Drummer 2; large and appreciative audience. What Happened to Jones 3; fair co.; fair business. Brown's in Town 7. Murray and Mack 8. Robert B. Mantell 10. The Hustler 11.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Sol Smith Russell in A Poor Relation Oct. 30; crowded house. Rents-Santley co. 31; good house; poor performance. On the Stroke of Twelve 1; small house. The Little Minister 2. The Spider and the

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Fly 3; good house; performance satisfactory. Chicago Symphony Orchestra were well received 4; large house.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers):Mr. Plaster of Paris 2 failed to appear. White's Faust 4 gave satisfaction to fair business. The Stowaway 6; fair performance; small house. Boston Ladies' Symphony Orchestra 9. Midnight in Chinatown 10. The Spider and the Fly 13. Scalchi Concert co. 14. Herrmann the Great 16. Eldon's Comedians 20-25.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, manager): The Spider and the Fly Oct. 31; good performance; crowded house. The Little Minister 1. Fox Brothers 3; fair business; good specialties. Midnight in Chinatown 6. The Colonel and I 14.——ITEM: Eugene Wood, who has been stage-manager here for some time, has joined Fox Brothers.

KEWANEE.—NEW OPERA HOUSE. (F. A. Cahow, manager): Chicago Stock co. Oct. 30-6 in The Middleman, Young Mrs. Brown, The Australian, About Town, My Uncle from New York, Daddie Nolan, The Cruiskeen Lawn, and Self Accused; good business; performances satisfactory. Human Hearts 8. The Spider and the Fly 11.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Just Before Dawn 2; fair house pleased. The Missouri Girl 6; good house; giving satisfaction Holden Comedy co. in The Denver Express 13. Uncle Seth Hoskins 20. Robert B. Mantell 22. Sweeney and Alvido's Minstrels 27.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers):The Great Northwest 2, and On the Stroke of Twelve 4 pleased good houses. Brown's in Town 6; splendid business; excellent performance. Robert B. Mantell 7. Humpty Dumpty 8. The Spider and the Fly 10. Murray and Mack 11.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): The Little Minister 3. A fair sized audience witnessed Human Hearts 6; fair performance. The Colonel and I 16. Herrmann the Great 20. Brown's in Town 22. Modjeska 27. The Woman in the Case 30.

OTTAWA.—SHERWOOD OPERA HOUSE (J. B. Farrell, manager): Brown's in Town 2; medium business. The Spider and the Fly 4; topheavy house. White's Faust 6; S. R. O.; satisfactory performance. Protopapa's Vaudeville co. 9. Hunting for Hawkins 11.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Fedette's Women's Orchestra 4 gave satisfaction to large house. Human Hearts 5; S. R. O.; fine performance. Chicago Stock co. 8, 9. Jeffries-Fitzsimmons Fight Pictures 10. Hunting for Hawkins 12.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Just Before Dawn Oct. 27; fair house. Brown's in Town 30; good business. The Danger Signal 3 failed to appear. The Spider and the Fly 8. Van Dyke and Eaton co. 9-11. Remember the Maine 13. Herrmann the Great 14.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): The King of the Opium Ring 1; small house; performance unsatisfactory. Holden Comedy co. 2-4 presented La Belle Marie, Monte Cristo, The Bowery Boy, and The Ranch King to big business. Morrison's Faust 16. Imperial Stock co. 23-25.

DANVILLE.—GRAND OPERA HOUSE (Alex McCurdy, manager): A Trip to Chinatown 3 gave good satisfaction to full house. The Missouri Girl 4; fair house; good performance. Remember the Maine 13. The Little Minister Dec. 4.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Just Before Dawn Oct. 31 pleased a fair audience. Remember the Maine 3; small but enthusiastic house. White's Faust 10. King John 13.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Humpty Dumpty 2; fair business. An Easy Mark 3; good business. Holden Comedy co. (No. 2) opened for a week 6 in La Belle Marie to S. R. O.——COLISEUM: Midnight in Chinatown 9.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): White's Faust 2; excellent performance; fair business. Ben Mears 10. Two Jolly Rovers 14. Protopapa's Vaudeville co. 21. Townsend's Comedians 28.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): The White Slave 5; crowded house; performance pleasing. German Stock co. 8 and 15. Two Jolly Rovers 13. Ben S. Mears 18.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): On the Stroke of Twelve 3; good house pleased. Remember the Maine 8. Protopapa's Vaudeville co. 14. Midnight in Chinatown 16.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Bride Elect Oct. 31 pleased a large audience. Brown's in Town gave satisfaction to a full house 3.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): La Motte and Sowersby's Brownsin Town to capacity 1; pleasing performance. His Better Half 14. Herrmann the Great 18.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Fox Brothers 6; inferior performance; good house. Gleason and Townsend 15. Kilfoil Stock co. 20-25.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, manager): White's Faust 7; S. R. O.; satisfaction given. A Texas Steer 17. On the Stroke of Twelve 21.

EAST ST. LOUIS.—OPERA HOUSE (William Knupple, manager): The Telephone Girl 5; pleasing attraction; fair house. Remember the Maine 12. Two Jolly Rovers 19. A Guilty Mother 26.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Town Topics Oct. 30 canceled. Human Hearts 7. A Texas Steer 15.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Missouri Girl (return date) 5 satisfied a packed house. Herrmann the Great 12.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Chicago Concert co. 2; fair business; performance very good. Bowers and Busby's Minstrels 24.

PANA.—NEW GRAND (Lou Roley, manager): Pete Peterson Oct. 25; poor co. Who Is Who 16. Darkest Russia 20.

SYCAMORE.—WARD'S OPERA HOUSE (Ed Boge, manager): Morrison's Faust 13. The Belle of Honolulu 20.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): White's Faust 3 pleased fair attendance. Cinemotoscope 4; good attendance.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Van Dyke and Eaton co. 13-18. Della Rocco co. 27. The Real Widow Brown Dec. 9.

MOUND CITY.—OPERA HOUSE (John Betts, manager): Dark.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Dark.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): Inclement weather caused light patronage for Tim Murphy in The Carpetbagger 3. As Melville Crance Mr. Murphy is inimitable. James Manley as Roy Fairburn was a favorite while Dorothy Sherrod as Nellie Crance quite won the audience. Willard Newell co. opened for a week 6 in The Middleman; house crowded; clever presentation. Repertoire also includes The Operator, Cyrano de Bergerac, The Clemenceau Case, The Three Musketeers, and Cousin Against Cousin. A Day and a Night 16. On the Wabash 18. The Turtle 20. Dear Old Charley 22. Vance Comedy co. 23-25. Herrmann the Great 27. Town Topics 30.——ITEMS: Past Grand Chaplain Rosecamp, R. P. O. E., will lecture on Fraternalism at the local lodge rooms 9. A social session will follow.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): John Griffith in The Three Musketeers opened his season here 6 to a large audience; receipts $405. Mr. Griffith as D'Artagnan received an ovation. Camilla Crum, Kathryn Purnell, Elsie Mackay, Walter H. Greene, E. H. English, and J. Arthur Young were excellent. The Colonel and I 11. Columbia Stock co. 13-18. A Child of the South 23.——GRAND OPERA HOUSE (E. E. White, manager): The Missouri Girl 1; good performance; fair house. Cinematograph to good house 3. Stowe's U. T. C. 11.——ITEM: B. L. Wallace, the circus proprietor, is organizing Sweeney and Alvido's Minstrels.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, manager): Rose Melville in Sis Hopkins Oct. 27; good house and excellent performance. Miss Melville is a favorite here, having been formerly a student at Franklin College. Many of her old schoolmates called at her hotel. The Finish of Mr. Fresh 31; small house; poor performance. Don't Tell My Wife 4; fair house; good performance. A Husband on Salary 16. Semon's Extravaganza co. 20. Robert B. Mantell 24. Protopapa's Vaudeville co. Dec. 1. A Soldier's Sweetheart 9.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Devil's Island 4 to good house. The play was well staged and the co. an evenly balanced one, giving good satisfaction. Frank Daniels 18.——AUDITORIUM (Harry G. Sommers, manager): Burton Holmes lectured on Japan 1 to fair house. George R. Wendling lectured 3 to capacity. A Runaway Girl 4. The Hustler 9. His Excellency the Governor 11.——ITEM: Blatchford Kavanagh and the Roney Boys gave an excellent concert here 6.

EVANSVILLE.—GRAND (King Cobbs, manager): Scalchi Concert co. 2; audience fair; well received. The Telephone Girl 6; good house. W. H. Sloan as Hans Nix compared favorably with Louis Mann, seen here before. Frank Daniels 13. James-Kidder-Hanford co. 14. His Excellency the Governor 18.——PEOPLE'S (T. J. Groves, manager): Ward and Vokes in The Floor Walkers 5; packed house; performance excellent. Cinematograph 7-9 to good houses. Who Is Who 12. Town Topics 19. A Texas Steer 26.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Old Rube Tanner to good business 4. The Telephone Girl pleased a packed house 7. The Paiges 13-18.——ITEM: G. D. Doremus, treasurer of Old Rube Tanner, disappeared 4 with the week's receipts. The members of the co. were enabled, by the assistance of friends, to reach St. Louis.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Tim Murphy in The Carpetbagger 4; large audience; excellent performance. Moving Pictures 6, 7; fair business. Donahue and Martin 9; Parson Jim 16. A Child of the South 20. Town Topics 28. A Pair of Black Eyes 30.——ITEM: Dorothy Sherrod, of Tim Murphy's co., was ill and unable to appear here.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Rentfrow's Pathfinders did fair business Oct. 30-4. Ward and Vokes in The Floorwalkers 6; large and enthusiastic house. Tim Murphy in The Carpetbagger 7; excellent performance; appreciative audience.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Erwin Brothers' Comedy co. Oct. 26-28 played one night to fair business; performance very poor; co. not allowed to finish engagement. Stowe's U. T. C. 2; good business; satisfaction given. Della Rocco co. 7 canceled. The Missouri Girl 11.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Just Before Dawn 3; splendid business; good co. Dobbins' U. T. C. 9. Who Is Who 10. Ben S. Mears 14. A Husband on Salary 17. A Jolly Lot 23.——ITEM: Charles Compton, of this city, left it to do advance work for A Jolly Lot.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Bryan's Comedians opened Oct. 30-4 in The Black Flag, Burr Oaks, Grit, Michael Strogoff, A Hot Time, The Sidewalks of New York, and East Lynne; good business and performances. The Missouri Girl 14. Mozart Symphony Club Dec. 3.

WABASH.—HARTER' OPERA HOUSE (J. M. Harter, manager): Princess Bonnie (local) 1, 2; good business; fine performance. Dobbins' U. T. C. 3; good house; excellent performance. On the Wabash 14. Bryan's Comedians 20-25.——ITEM: Manager Harter is having the Opera House wired for electricity.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): The Missouri Girl Oct. 29 delighted a crowded house. Midnight in Chinatown 5; house crowded; audience pleased. His Better Half 12. The Belle of Honolulu 19.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, manager): Devil's Island 2; good co.; snow storm spoiled their patronage. Seamon's Extravaganza co. 10. Their paper came C. O. D. and Manager Carpenter refused to receive it.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Trip to Chinatown 1 delighted a large house. Howard and Dorset co. opened for a week to S. R. O. 6, and gave a good performance. The Three Musketeers 18. Dear Old Charley 24.

BLOOMFIELD.—OPERA HOUSE (W. M. Moss, manager): Morrison's Faust 6; light business; performance fair. The Missouri Girl 10. A Jolly Lot 14. Della Rocco co. 16. Town Topics 21. Uncle Seth Haskins 29.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Just Before Dawn 4; topheavy house; pleasing performance. White's Faust 11. Who Is Who 13. Town Topics 20. Harry Semons' Extravaganza co. 23.

TIPTON.—KLEYLA THEATRE (Ramsay and Foster, managers): Erwin Brothers' Comedy co. closed after two performances 3, 4 to poor business. Congress of Comedians 8 failed to appear. A Child of the South 17. A Pair of Black Eyes 27.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Dobbins Brothers' U. T. C. 2; deservedly small business. Bryan's Comedians appeared for a week 6 in The Black Flag to S. R. O. Martin, Donohue and Martin's co. 13.

ELWOOD.—OPERA HOUSE (Joe Kramer, manager): White's Faust Oct. 28; good business; co. excellent. Maxwell Stock co. 30-4 closed with The Circus Girl. High Rollers 8. A Child of the South 16. On the Stroke of Twelve 22. Town Topics 25.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Columbia Stock co. Oct. 30-4 in Lights and Shadows of a Great City, Asleep at the Switch, Eileen Mavourneen, and others in a poor manner to small audiences.

RICHMOND.—PHILLIPS' OPERA HOUSE (Murray and Swisher, managers): Willard Newell co. pleased good houses Oct. 30-4 in The Middleman, The Silver Lining, The Clemenceau Case, The Operator, and Cyrano de Bergerac.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse Oct. 28; good house; co. fair. Don't Tell My Wife 30 pleased a large house. Russell's Comedians 3; fair house; co. good.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Just Before Dawn to large and pleased audience 6. Who Is Who 15. Semon's Extravaganza co. 20. Robert B. Mantell 25. White's Faust 30.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Chicago Symphony Orchestra Oct. 31; large house. Humpty Dumpty 1; large house; first-class performance. Dobbins' U. T. C. 4; good business. Morrison's Faust 10.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Morrison's Faust 4; satisfactory performance; S. R. O. Russell's Comedians 6; good audience. A Husband on Salary 15.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The High Rollers 6, 7; excellent performance; fair business. Ward and Vokes in The Floorwalkers entertained a big house 8.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Rose Melville in Sis Hopkins pleased a fair audience. Black Crook co. 11.——LAYS' OPERA HOUSE (John Wolf, manager): Dark.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Shannon of the Sixth 17.——ITEM: Manager and Mrs. Boyer entertained the ushers at dinner 4.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): A Trip to Chinatown 2 was well received by a large house. Morrison's Faust 9.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Chicago Symphony Orchestra 2; large audience. Faust 7. The Telephone Girl 9. The Hustler 10.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Beggar Prince Comedy co. 6, 7 in The Begar Prince and in Giroße-Giroßa; crowded houses; excellent performances.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Don't Tell My Wife 6 pleased a well-filled house. Sweeney and Alvido's Minstrels 24.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Edwin Brothers' co. Oct. 30, 31 failed to appear. Della Rocco co. 3; vulgar performance; poor business. A Child of the South 14.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): A Child of the South 3; fair house; poor performance. Over the Fence 16. On the Wabash 22.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, manager): Dr. Emil G. Hirsch, lecture, 9. Semon's Extravaganza co. 10.

NEW CASTLE.—ALCAYAS OPERA HOUSE (B. F. Brown, manager): Beggar Prince Opera co. 2-4; fair houses; performances fair. Two Jolly Rovers 8.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8.——CARLISLE HALL (Carlisle Brothers, managers): Dark.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Stowe's U. T. C. 8. Alexander Leonard co. 13-18. Conklin Family 24, 25.

MISHAWAKA.—CENTURY THEATRE (Century Club, managers): The Missouri Girl 2; good performance; fair audience. The Stowaway 4 to small house.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Just Before Dawn 10.

WINDFALL.—OPERA HOUSE (C. E. Dennis, manager): Sorden's Comedy co. 9.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Dark.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Ewing Taylor co. Oct. 30-4 in Money, Texas; or, The Siege of the Alamo, Fanchon the Cricket, Leah the Forsaken, Cyrano de eBrgerac, A Social Fraud, and The Streets of New York; fair business; co. good.

IOWA.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): The Bride Elect 2; good business. Very handsomely produced with a clever co., of which Drew Donaldson and Marie Celeste were deservedly the favorites. Bowers and Busby's Minstrels gave their initial performance 4 to a full house. The co. was handsomely equipped and full of talent in all its branches. Otis Bowers and James H. Stuart, the leading comedians, are warm favorites in the West; the singing strength of the co. is excellent, and the specialties introduced in the olio were all warmly appreciated. The Little Minister 6. Herrmann the Great 9. The Great Northwest 11. Brown's in Town 13. Jefferson De Angelis 14. Chicago Symphony Orchestra 15. How Smith Met Jones 17. Faust 18. Finigan's 400 20. Kelly's Kids 23. Hans Hanson 27. Charles Coghlan 29.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): An Easy Mark pleased a good house 1. Aunt Jerusha 4; fair business; co. deserved better. Herrmann the Great mystified a good audience 6. The Great Northwest 9. A Merry Chase 11. Jefferson De Angelis 16. The Little Minister 20.——TURNER OPERA HOUSE: Out in the Street (local) Oct. 30.——ITEMS: W. D. Howells will lecture here 11.—The Y. M. C. A. star course at Grand Opera House this season includes Fauette's Woman's Orchestra Nov. 14; Ida Benfey 28, De Witt Miller Dec. 8. The Ottumwa 26. George W. Bain Jan. 30, Dr. Frank Bristol Feb. 22. Katherine Ridgeway March 20.—Dick Hunter, advance agent for Ringling Brothers' Circus, with which he has been connected for fourteen years, is spending the Winter here with his wife. In private life he is L. P. Lounsbury.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Herrmann the Great Oct. 19 to good business; satisfaction given. Joshua Simpkins 20 seemed to please a good house. Martin's U. T. C. 21; packed houses; performances far above the average. Chase-Lister co. 23-28; excellent business. A Hot Old Time 26; crowded house. Finnigan's 400 30; packed house; performance fair. Max Bendix Concert co. 31; concert excellent; S. R. O. Clara Thropp in A Doll's House 2, 3; fair houses; fine performance. Uncle Josh Spruceby 7; crowded house; good performance. Paul Kauvar 6, with E. R. Spencer and Isabel Pengra in the leads, to fair house in spite of storm; good performance. Rentz-Santley co. 7. Primrose and Dockstader's Minstrels 8. Hans Hanson 11. The Little Minister 13. Aunt Jerusha 15. Two Married Men 16. The Purple Lady 17.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): What Happened to Jones was well received by a large audience 1. Robert B. Mantell, supported by an excellent co., in The Dagger and the Cross 2 to big business; appreciative audience. The Bride Elect to big houses 4. A Female Drummer 6. Herrmann the Great 8. The Little Minister 11.——GRAND OPERA HOUSE (William Foster, manager): An Easy Mark 30, 31; good business. Beatrice Rhinehart, a former Des Moines girl, received a warm welcome. Washburn's U. T. C. I, 2; crowded houses; good performance. Rentz-Santley co. 3, 4; big business; audience pleased. The Great Northwest 6-8. Human Hearts 9-11.——AUDITORIUM: Dark.——MIRROR THEATRE (J. F. Connolly, manager): Dark.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Female Drummer 3, overflowing house. Johnstone Bennett, Willis Sweatnam, and Nellie O'Neil scored individual hits. The Great Northwest 4; fair business. Robert B. Mantell in The Dagger and the Cross 6; large audience. Mr. Mantell was effective as usual, but the play itself is too somber to please the general run of theatregoers. Remember the Maine 7; moderate business. Brown's in Town 10. Rosskam's Players 13-15. Lambardi Opera co. 17, 18. The Purple Lady 21. The Little Minister 23.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): What Happened to Jones 2 gave satisfaction; business fair. The Bride Elect 3 drew large audience, including many "Outlanders" from surrounding towns. Nell McNeil and Marie Celeste made big hits. A Female Drummer 4; business good. The specialties of Willis P. Sweatnam, Harry Ladell, and Nellie O'Neil were the features. This was Johnstone Bennett's first appearance here, and she was well received. The Little Minister 8. Herrmann 11. A Texas Steer 13. Brown's in Town 15. How Smith Met Jones 16.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Bride Elect 1; packed house. Rentz-Santley co. 2; light business; performance poor. Robert B. Mantell in The Dagger and the Cross 4 drew a well filled house and pleased. The Great Northwest 5. Humpty Dumpty 6; topheavy house. The Little Minister 7. Sherman Concert co 8. Chicago Stock co. 9-11. Brown's in Town 12. Shepard's Minstrels 13. Lambardi Italian Opera co. 16. Murray and Mack 19. A Husband on Salary 21. The Purple Lady 22. A Bunch of Keys 26.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Robert B. Mantell in The Dagger and the Cross 1; fair business; satisfaction given. Paul Kauvar 3; small but pleased audience. Shepherd's Minstrels 6; poor performance. Herrmann the Great 7. The Little Minister 9. Aunt Jerusha 10. Human Hearts 14. Brown's in Town 16. The Great Northwest 18. Uncle Seth Haskins 21. Morrison's Faust 22. Murray and Mack 23. Charles Coghlan 25.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): William Owen in Richelieu and David Garrick 1, 2; excellent attraction; full house. Hans Hanson 4 pleased a good house.——ITEM: Manager Phil A. Kilfoil visited the William Owen co. here. He returns to Chicago shortly to complete arrangements for opening the Kilfoil Juvenile co., with Little Olivette Haynes featured.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): E. R. Spencer and Isabel Pengra in Paul Kauvar 2; attendance fair; performance excellent. Robert B. Mantell in The Dagger and the Cross 3; large and appreciative audience. Brown's in Town 14. Scalchi Concert co. 18. Morrison's Faust 20. Murray and Mack 22. Hans Hanson 30.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Chase-Lister co. Oct. 30-3 to capacity, producing For the Love of a Girl, In Illinois, Under the Dome, Monte Cristo, The Crystal Cross, and Uncle Joshua Whitcomb. Stetson's U. T. C. 4; business large. Millard's Minstrels 5, 6; fair business. Rentz-Santley co. 8.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Elihu Spencer and Isabel Pengra 4 in Paul Kauvar; large receipts; audience pleased. Aunt Jerusha 6 canceled. Shepherd's Minstrels 8; good business. Concord Concert co. 9. The Little Minister 10. The Great Northwest 13. Pete Peterson 15. Uncle Seth Haskins 18.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Si Perkins failed to please a large audience Oct. 31. Squire Haskins 1; light business; performance deserved better patronage. J. J. Lewis lectured on the Passion Play 3; topheavy house; audience pleased. A Merry Chase 6. Sherman co. 7-11.

DECORAH.—GRAND OPERA HOUSE (Welser and Bear, managers): Brown's in Town Oct. 18.——MEYER OPERA HOUSE (George Higgins, manager): Hans Hanson 3; fair business; performance pleasing.——ITEM: Lou Hutchinson, of Brown's in Town, is an old Decorah boy.

BOONE.—ARIE'S OPERA HOUSE (Ben Wiley, manager): Stetson's U. T. C. Oct. 29; S. R. O.; good performance. Millard's Minstrels 3; fair house; good performance. Squire Haskins 4; fair performance; average house. Lambardi Italian Opera co. 9.

FORT DODGE.—FESSLER OPERA HOUSE (C. W. Smith, manager): Uncle Josh Spruceby 1; large house; performance satisfactory. Clara Thropp in A Doll's House 2; fair audience pleased. Warner Comedy co. 5-11.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Shepherd's Minstrels 2; light house and performance. Silver Shield 7. Herrmann the Great 10. The Great Northwest 14.

FORT MADISON.—EBINGER GRAND (O. J. Lindsay, manager): Paul Kauvar 1; good business; excellent performance. Aunt Jerusha 2; fair business; performance failed to please.

GLENWOOD.—NEW GLENWOOD THEATRE (C. G. Hanson, manager): A Merry Chase 2; large business. Si Perkins 6. Hans Hanson 14. Monte Cristo 22.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Great Northwest 3; fair business. Humpty Dumpty 4; good business. Remember the Maine 6; fair business.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Monte Cristo to good business 7; performance good. A Merry Chase 9.

IOWA FALLS.—COWAN'S OPERA HOUSE (E. O. Ellsworth, manager): Squire Haskins, or The Silver Shield, failed to appear 6. The Great Northwest 15.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Hans Hanson 2; small audience fairly pleased. William Owen 13, 14.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Monte Cristo 2; good house; appreciative audience.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Lotus Lady Quartette and Mandolin Club 7. Warner Comedy co. 20-22.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): William Owen co. 10, 11. A Bunch of Keys 15.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Monte Cristo 14.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Black 400 1, 2; good business; performance fair. Finnigan's 400 3; good business. Charles S Murray and James W. Mack pleased the audience while the singing and dancing specialties of William Barrows and the DeArville Sisters were well received. A Hot Old Time 4; good business. The dancing of John and Bertha Gleason was clever and graceful. John Jess in the part of Larry Mooney was very good. THOMAS R. HYATT.

LAWRENCE.—BOWERSOCK OPERA HOUSE (J. D. Bowersock, manager): Rather a small house saw The Heart of Chicago 1; fair performance. A Hot Old Time; business light (counter attraction); performance, however, was very creditable. Finnigan's 400 4; fair business.——UNIVERSITY HALL: Whitney Mockridge Concert co. 6; large and enthusiastic audience.——ITEM: Hon. J. D. Bowersock, proprietor of the Bowersock Opera House, will leave shortly for Washington, D. C., to take his seat in Congress.

WELLINGTON.—WOOD'S OPERA HOUSE (Bloch and Martin, managers): Labadie's Faust was well received by a large audience Oct. 31. John Dillon presented Bartlett's Road to Seltzerville to a small but appreciative audience 3. Paul Gilmore 17.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): At Gay Coney Island, Oct. 31; good co; receipts $290. The Heart of Chicago 4; receipts $285. Coming—McCarthy's Mishaps 7. Chattanooga 8. Two Merry Tramps 10. The Stowaway 11. Gaskell Stock co. 13-18.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Isaac Payton Comedy co. Oct. 31-4 in Blanche the Orange Girl, A Regular Fix (By Wits Outwitted), Uncle Josh Whitcomb, The Greed of Gold, Under Two Flags, and Peck's Bad Boy; fair audiences. McCarthy's Mishaps 9. Two Merry Tramps 15. A Black Sheep 23. Janette Lewis co. 27-Dec. 2.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Joshua Simpkins Oct. 28; pleasing performance; $200 house. Jeannette Lewis co. 2-4 in Always on Time, The Pearl of Savoy, and Mam'selle Saratoga; fair business; pleasing performances. The White Elephant 7 canceled. Labadie's Faust 10.

WICHITA.—CRAWFORD THEATRE (E. S. Martling, manager): Alabama Oct. 30; good performance; fair business. Richards and Pringle's Minstrels 31; good performance and business. Joshua Simpkins 4; satisfactory performance and business. Whitney Mockridge Concert co. 7. A Hot Old Time 8.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Finnigan's 400 2; fair co.; good business. The White Elephant 4; poor play; fair co.; fair business. Side Tracked 7; good co.; good business. Alabama 16. Twentieth Kansas Band 17. Two Married Men 24.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Herrmann the Great had a fair house and gave satisfaction Oct. 30. Gilhooly's Reception had small audience 31. The Way of the World 14. The White Elephant 15. Paul Kauvar 20. The Hustler 21. A Black Sheep 28.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Herrmann the Great Oct. 31; excellent performance; small audience. Twentieth Kansas Band 3; splendid programme; packed house. Paul Kauvar 14

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Black 400 4; fair performance; fair business. A Hot Old Time 10. Maloney's Wedding 11. Jeanette Lewis co. 13-18. Under the Dome 21. Scott's Minstrels 27. Aunt Jerusha 30.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Chattanooga Oct. 31; good business; co. good. The Circus Queen by an inferior co. 4; fair business; play has been seen here before under two other titles. Joshua Simpkins 7.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Ottumwa Male Quartette, 4; good house; audience pleased. Jeannette Lewis co. 6-13. John Dillon 13. Side Tracked 16. Under the Dome 22. Oliver Scott's Minstrels 25.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Chattanooga Oct. 30; good house; first-class performance. Dear Hearts of Ireland 1; fair house; poor performance.

LEAVENWORTH.—NEW CRAWFORD THEATRE (M. J. Cunningham, manager): A Hot Old Time 2; fair business. Finnigan's 400 5; good performance; crowded house. Ida Simmons 6. Chattanooga 7.

ATCHISON.—THEATRE (John Seaton, manager): A Hot Old Time gave satisfaction to a large audience 1. Chattanooga to a good house 3; audience pleased. Paul Kauvar 9.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Joshua Simpkins co. 4; attendance large; performance satisfactory. Russell Comedy co. 14.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Richards and Pringle's Minstrels 1; splendid performance; good house.

GREAT BEND.—MILNER'S OPERA HOUSE (J. J. Lewis, manager): U. T. C. 1; poor business; fair performance. John Dillon 9.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Chattanooga 1; poor performance; small house.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Holden Comedy co. No. 1 presented Nobody's Claim, Tom Sawyer, A Barrel of Money, The Inside Track, and The Denver Express Oct. 30-4 to good business; co. gave satisfaction. Peruchi-Beldeni co. 6-11. Barlow Brothers' Minstrels 9.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): My Friend from India 4; large business; fine performance. Sol Smith Russell in A Poor Relation 8; large house; splendid performance. Otis Skinner 10. Russell's Comedians 11. Dear Old Charley 13.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): My Friend from India 1; fair house; splendid performance. Williams Comedy co. opened for a week 6 in Brother Against Brother to fair house; performance pleasing. Nashville Students 25. Ferguson Brothers Comedy co. 27-29.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Bunch, managers): Scalchi Concert co. 3; S. R. O.; performance excellent; receipts $600. Januschek 14. The Turtle 17. Van Dyke and Eaton co. 20-25.

HENDERSON.—OPERA HOUSE (Leon L. Levi, manager): The Paiges opened for a week 6, presenting La Belle Marie and The Prince of Liars; performances excellent; good houses. White's Faust 13.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): My Friend from India 2; splendid performance; good house. Russell and Co.'s Minstrels 10. Ferguson Brothers' co. 13-18.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): A Husband on Salary 7; fair house and performance. Rhee-Gamble Concert 9. Russell's Comedians 20.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): My Friend from India 5; good business; performance satisfactory. Russell's Comedians 17. Nashville Students 21. Creston Clarke 29.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager):

pleased audience. The Irish Alderman 9. Finnigan's Ball 13.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Kidnapped in New York 2 was pleasing to a good sized audience. The American Girl 4, was also enjoyed by a good audience. George F. Hall, the star, who was a former student at Williams College and is well known in North Adams, made a big hit. His success was shared by Frankie St. John. Carl A. Haswin in A Lion's Heart 6 was a fine production, but the audience was not large. Toll Gate Inn, with its action laid in Bennington, Vt., but a few miles from here, was a happily told story of early days in the New England colonies. The co. producing it is well balanced, and the performance was one of the real treats of the season. Fabio Romani 10. The Doctor's Warm Reception 11. The Village Postmaster 17.——WILSON THEATRE (Thomas Hanley, manager): What Happened to Jones 1, and made a most favorable impression. The Lyric Stock co., headed by Hettie Bernard Chase, presented Uncle's Darling, Under Two Flags, and Damon and Pythias 6-8. Middaugh's U. T. C. 11. Kennedy's Players 13-18. The Central Concert co. 17.——ITEMS: Clarence Eddy gave an organ recital at the Methodist Church 4, which was one of the finest musical entertainments ever heard in the city.—The Chaminade Quartette will give a concert 16.—Julie Rives-King, pianist, appeared at the Normal School Hall 10.—George F. Hall was the guest of North Adams friends during his short stay in the city. A luncheon was given in his honor at the Berkshire Club.—Mr. and Mrs. Reardon, of this city, entertained several members of the Toll Gate Inn co.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Bloodells pleased a large audience with The Katzenjammer Kids 31. The Sunshine of Paradise Alley did fair business 1. The young man near the top of the house were entertained with Duffy's Jubilee 4. Sawtell Comedy co. drew large audiences 6-11. Jessie Sawtelle is supported by a clever co. Her leading man, Harry English, deserves special mention. Specialties were introduced by Russell Brandow, Blanche Arlington, Leah Lessie, Baby Patti, and John E. Brennan. Repertoire: The Victorian Cross, Little Miss Military, Lady Lil, May Blossom, A Race for Life, Across the Continent, A Daughter of the Mine, and The Midnight Flood. Waite's Stock co. 13-18. Advertised repertoire: The Orphans of New York, Beyond the Rockies, Out in the Streets, Adrift in a Great City, Jack Sheppard, Phil's Little Sweetheart, False Colors, The Rough Diamond, and Under Two Flags. James O'Neill 21. Peck's Bad Boy 22. Devil's Auction 25. Maude Hillman 27-Dec. 2. Andrew Mack 6. Because She Loved Him So 7. Callahan's Minstrels 8.

FITCHBURG.—WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): George W. Wilson co. Oct. 30-4, did excellent business and gave satisfaction. Plays given were Forging His Chains, Two Christmas Eves, The Inquisitive Darky, Harbor Lights, A Runaway Match, Romany Rye, Your Uncle Dudley, A Parisian Romance, Lady Deadlock's Secret, The Guv'nor, and The Messenger from Jarvis Section. Elroy Stock co. opened for a week 6, to a packed house. The White Squadron was the bill. The Village Postmaster 16.——ITEMS: The new Cumings Theatre will open 17, 18, when three performances of The Gay Debutante will be given.—Hubert Dodd and D. Harris Ware, both well remembered here as members of the Boston Opera Comique co., which has played at Whalom Park the past two seasons, are members of the George Wilson co. The Rollstone Cycle Club gave them an informal luncheon at their club rooms 1.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Village Postmaster had large houses 2, 4. It was an amusing and interesting play, presented by exceptionally capable people. James O'Neill has found a successor to Monte Cristo at last in The Musketeers, and two large audiences enjoyed the fine presentation and scenery. Maud Odell's Mildred was applauded next to O'Neill's fine work as D'Artagnan. The Heart of Maryland throbbed again 6, and Anna Kruger muffled the bell as thoroughly as Mrs. Leslie Carter's good co. Clifford and Huth made Courted Into Court go with snap and mirth 9. Mr. and Mrs. Kendal 13. Maude Adams 14. Toll Gate Inn 18. A Stranger in a Strange Land 24. The Sunshine of Paradise Alley 25. Francis Wilson 30.

LYNN.—THEATRE (Dodge and Harrison, managers): A Temperance Town 1; crowded house; best of satisfaction. Hi Henry's Minstrels 6 pleased big business. Devil's Auction 11. Phelan Stock co. 13-18. Shea-McAuliffe co. 20-25.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): Pablo Romani 2-4 having canceled, Manager Stumm by energetic work secured a strong vaudeville bill for those dates. The Lobster 6-8 amused crowded houses. Daughters of the Poor 9-11. The Heart of Chicago 13-15. Sawtelle Dramatic co. 16-18. Lost in New York 20-22.——ITEMS: A new drop curtain, by the Lee Lashe Co., was shown and much admired at the Lynn Theatre 7.—The Elks' Bazar will open 16 for four days.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): Elroy Stock co. gave good performances to large business Oct. 30-4. Repertoire: The White Squadron, Northern Lights, The Police Patrol, The Midnight Alarm, An Actor's Romance, The Land of the Midnight Sun, The District Fair, and She. The Sunshine of Paradise Alley had fair house 6; good performance. Duffy's Jubilee 6; good houses. Maude Hillman co. 13-18. James O'Neill 20. The Dazzler 21. Peck's Bad Boy 23. Devil's Auction 24.——OPERA HOUSE (J. W. Sanderson, manager): Daughters of the Poor gave good performances to fair business 6-8.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Ella L. Cunningham Concert co. (local) 2; excellent performance; large house. Morrison Comedy co. opened for a week 6, and in spite of a small pox scare did excellent business. Repertoire, specialties and co. strong. Allie Geroid and Eugene Powers scored emphatic hits. Plays: Blue Grass, The Danger Signal, Fogg's Ferry, The Girl from Mexico, A Kentucky Girl, Dangers of a Great City, and A Country Romance. Lost in New York 14. The Span of Life 17. The Sleeping City 22. 'Way Down East 25. Alma Chester co. 27-Dec. 2.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Girl Wanted failed to appear 2. The Lobster 3; excellent performance; good business. Daughters of the Poor 4; good house. Alma Chester opened 6 for a week to big business. Repertoire: Slaves of Gold, Dangers of a Great City, The Great Northwest, The Wages of Sin, Herminie, Inshavogue, Beyond Pardon, The Gold Diggers, and Strife. Elroy Stock co. 13-18. The Span of Life 24, 25.——DEWEY THEATRE (W. H. Ashton, manager): European Specialty co. 3, 4; poor business; performance good.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Sunshine of Paradise Alley 3, 4; good attendance. George W. Wilson's co. began a six days' stay 6 with a production of A Social Outlaw, and during the engagement will present Harbor Lights, The Guv'nor, The Romany Rye, A Parisian Romance, The Messenger from Jarvis Section, The Cricket on the Hearth, Your Uncle Dudley, The People's Lawyer and Lady Deadlock's Secret; business large. Zephra (local) 14-18. Waite's Stock co. 20-25.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): Clifford and Huth gave a good production of Courted Into Court 6-8 to excellent business. The Kendals, in The Elder Miss Blossom, played to capacity 9. The Village Postmaster 14, 15. The Gay Debutante 16. The Old Homstead 17, 18.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Corse Payton Comedy co. proved a highly profitable attraction 6-11, and pleased the audiences immensely. The Sunshine of Paradise Alley 13-18.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Kelcey-Shannon co. in The Moth and the Flame 3. Corse Payton's Southern Stock co. played A Parisian Princess, and The Galley Slave 4; large business. Hi Henry's Minstrels 6; small audience; performance good; The Heart of Maryland 9; large audience; satisfactory performance.——THE EMPIRE (T. F. Murray, manager): Courted Into Court 2-4, and Knobs o' Tennessee 6-8, both to good business. The Katzenjammer Kids 16-18.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Daughters of the Poor 3; small house; unsatisfactory performance. Maude Hillman co. 6-11; large business. Repertoire: Special Delivery, A Hidden Past, The Land of the Living, Charity Bess, Guilty Without Crime, East Lynne, Shaft No. 2, Oliver Twist, and The Broker's Daughter; co. good.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Empire Stock co. opened for a week 6; S. R. O., followed by good business; pleased audiences. Plays produced: The Stowaway, The Heart of the Klondike, The Burglar, Fallen Among Thieves, The Great Monopoly, Between the Acts, and On the Bowery. Jessie Harcourt co. 27-Dec. 2.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Girl Wanted pleased a small audience Oct. 26. Empire Stock opened 30 for a week to large audience; every one pleased. Repertoire: The Stowaway, The Burglar, The Great Monopoly, Fallen Among Thieves, A Prisoner for Life, the Heart of the Klondike, In the Toils, and On the Bowery.

LOWELL.—OPERA HOUSE (Fay Brothers and Bosford, managers): 'Way Down East 6-11; large and pleased audiences. Shubert Comedy co. 13-18.——MASONIC HALL (W. H. Boody, manager): The Heart of Chicago 6-8; good house. Australian Burlesquers 9-11.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): A Lion's Heart 4; fair house; good performance. Fabio Romani 7; poor house. Toll Gate Inn 9; fair house; satisfaction given. Corse Payton's Southern Stock co. 13-18. A Temperance Town 22. A Patriot Spy 24.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): A Temperance Town 6; excellent performance; good house. Girl Wanted 9; canceled. The Widow from the West 11. Alma Chester co. 13-18. Hi Henry's Minstrels 21. Devil's Auction 22.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Hi Henry's Minstrels Oct. 23; S. R. O. The Heart of Maryland 25 to capacity; audience pleased. Dewey's Reception 31; fair business. The Lobster 4 to capacity. Duffy's Jubilees 8; good business. Lost in New York 10.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Girl Wanted 7 canceled. Heart of Chicago 10. Lost in New York 13. The Span of Life 16. Morrison Comedy co. 20-25. The Sleeping City Dec. 2.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Whitney's Minstrels 15. Hi Henry's Minstrels 16. The Dazzler 17. Sawtelle Dramatic co. 20-25.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Middaugh's U. T. C. 7; good performance; crowded house. The Doctor's Warm Reception 9.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Heart of Chicago 2; splendid performance; fair audience. Knobs o' Tennessee 9. Toll Gate Inn 17. A Temperance Town 21.

MARLBOROUGH.—THEATRE (F. W. Riley, manager): The Village Postmaster 7; big business; excellent performance. The Heart of Chicago 11. George W. Wilson co. 20-25.

SHELBURNE FALLS.—OPERA HOUSE (W. S. Ball, manager): The American Girl 1; Excellent performance to capacity. Middaugh's U. T. C. 8; good performance; packed house.

WESTFIELD.—OPERA HOUSE (C. Clinton Clark, manager): Fabio Romani 6 pleased a good audience. A Temperance Town 9.

MILLERS FALLS.—OPERA HOUSE (S. H. Amidon, manager): The American Girl 2; good performance to capacity.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Arizona 4 proved a dramatic treat, and a large audience applauded the efforts of one of the best cos. we have seen for a long time. Theodore Roberts and Clarence Holt were especially good. His Excellency the Governor 7. The Christian 10, 11.——GRAND (O. Stair, manager): Rose Melville returned 2-4, and with Sis Hopkins turned people away in great numbers at every performance. Her success here is something remarkable, but no more than the clever little woman deserves, for she has introduced a character new to the stage, and handles it most skillfully. Several changes have been made in the play since last seen here, and all are for the better. The Triple Alliance, introducing three magicians of decided merit, drew heavily 5-11. The specialties introduced by Zanell and Vernon and Maude Beall Price were good.

LANSING.—BAIRD'S OPERA HOUSE (Fred. J. Williams, manager): Arizona 6; topheavy house; performance excellent. The Temple Quartette to capacity 8. Primrose and Dockstader's Minstrels 24.——ITEM: Manager James J. Baird on Nov. 1 closed negotiations by which Fred. J. Williams becomes lessee and manager of Baird's Theatre for five years. Mr. Williams has been Mr. Baird's assistant for six years, and he assumes the management of the house with every prospect of success. Mr. Baird will devote his entire time to his several business interests.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Himmelein's Imperial Stock co. closed a week's engagement 4; good business. His Excellency the Governor 6. Temple Quartette 7; S. R. O.; enthusiastic audience. The Hustler 8; light business; pleased audience. The Christian 18. Zaza 27.——GRAND OPERA HOUSE (Lee Gettor, manager): Triple Alliance 4; light house; first-class entertainment. Semon's Extravaganza co. 6-8; fair business.

SAGINAW.—ACADEMY OF MUSIC: The Stowaway Oct. 31; poor co.; small house. Frank Daniels in The Ameer 1; large audience. The opera is very tuneful and well mounted and the chorus fine. Helen Redmond, Marina Kopp, and Will Danforth were especially good. Arizona 3 was presented by one of the most capable cos. ever seen here. Vincent Serrano and Eleanor Robson made the greatest hits. His Excellency the Governor 9.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Devil's Island pleased a fair house Nov. 3. Leroy, Fox and Powell pleased a small house 3. John Griffith in The Three Musketeers 7; crowded and pleased house. A Texas Steer 13. Over the Fence 15. My Daughter's Husband 21. A Trip to Coontown 24. A Child of the South 27.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Marks Brothers' co. closed a two weeks' run 5. S. R. O. every night. Plays presented: The Harvest of Sin, Somebody's Daughter, East Lynne, Little Lord Fauntleroy, The Irish Detective, and U. T. C. At Piney Ridge 11.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Arizona was enthusiastically received by a large house 2, and proved to be one of the best dramas ever seen here. His Excellency the Governor 8. The Christian 13. A Colonial Girl 16.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Over the Fence 4; fair business, opening the regular season here. A capable co. Includes John C. Rice and Sallie Cohen, the Bicknells, and Harry Leclair. John Griffith 10. The Christian 17.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Devil's Island 3; splendid performance. Max Bendix Concert co. 7; fair house; audience pleased. At Piney Ridge 10. U. T. C. 20. The Turtle 25. A Texas Steer Dec. 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Over the Fence 3; good house. At Piney Ridge 7; good house and pleased; better satisfaction than before. Ward and Vokes 11. Japanese Dramatic co. 18.

COLDWATER.—TIBBITTS OPERA HOUSE (John T. Jackson, manager): The Stowaway 3; light business, account of storm. John Griffith 8. Herrmann the Great 21.

MONROE.—ARMORY OPERA HOUSE (W. G. Guttman, manager): White's Faust Oct. 27; performance excellent; S. R. O. The Three Musketeers 11.

MANISTEE.—THE GRAND (Edward Johnson, manager): A Bell Boy Oct. 31; good performance; large house. Marks Brothers' co. 6-18.

YPSILANTI.—OPERA HOUSE (Quirk and Gallup, managers): Arizona 7; the best attraction of the season; packed house.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): A Bell Boy 3, to a small but pleased house. Co. closed here.

MARSHALL.—EAGLE OPERA HOUSE (Watson and Hoskins, managers): At Piney Ridge canceled 7. Herrmann the Great 22.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Dark.

JACKSON.—ATHENAEUM (H. J. Porter, manager): At Piney Ridge 8. Ward and Vokes 10.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): The Christian 9.

MINNESOTA.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, manager): Warner Comedy co. Oct. 23-28; fair co. and business. Repertoire: Sylvia's Romance, After the Ball, Out in Arizona, What Happened to Smith, Mercie's Marriage, and Dad's Dollars. Millard's Minstrels 30 pleased fair business. The Knowles, hypnotists, 31-2. Two Married Men 4; good performance to capacity. Western Stars 13. Mozart Symphony Club 17.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): A Bunch of Keys pleased a good house 1. Jefferson De Angelis in The Jolly Musketeer, to a packed house 3. One of the best cos. ever seen here. Martin's U. T. C. 9.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Millard's Minstrels Oct. 31. Two Married Men 2; excellent performance; large house. The Knowles, hypnotists, 18-18.——WASECA OPERA HOUSE (A. D. Goodman, manager): A Bunch of Keys 9.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): William Owen in Rebellion and David Garrick 3, 4; excellent performances; large audiences. Colonel Copeland 9. A Bunch of Keys 13. The Great Northwest 20.

MANKATO.—THEATRE (Charles Hoeffler, manager): Millard's Minstrels 1; business fair; co. fair. Cherry Sisters 6. The Girl from Chili 7. A Bunch of Keys 11. Martin's U. T. C. 14.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): A Stranger in New York 2; large and pleased audience. Hotel Topsy Turvy 14.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Two Married Men 1; good business. A Bunch of Keys 8. Martin's U. T. C. 11.

LUVERNE.—OPERA HOUSE (Laugharn and Campbell, managers): The Girl from Chili 6. Isabel Cargill Beecher 11.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, manager): A Stranger in New York to fair house 1; fair performance.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Peters Comedy co. Oct. 30-4 to capacity in A Booming Town, The Moonshiners, Mugg's Landing, Uncle Josh, and The Stars and Stripes. Georgia Minstrels 4; good business. The Three Musketeers 6, Town Topics 9. Because She Loved Him So 13. Lewis Morrison 21.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Season will open with Town Topics 10.——ITEM: Traveling cos. may now have no fear of interruptions, as the quarantines are all off and travel has assumed its normal condition.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Barlow Brothers' Minstrels 17-18. Sheldon Stock co 20-25. Charles King 18, canceled.——ITEM: Frost the past week has resulted in all quarantines in the South being raised.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): Richards, Pringle, Rusco, and Holland's Minstrels 2; crowded house. Billy Kersands made his usual hit. The Three Musketeers 8.

TUPELO.—OPERA HOUSE (John Triplet, manager): Season opened 6 with Robson Theatre co. for a week. The Fatal Check, to fair business. Barlow's Minstrels 13.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Wang 6. Rusco and Holland Minstrels 8.

MISSOURI.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Chase-Lister co. Oct. 30-4 in My Kentucky Home, A Hot Time, Fanchon the Cricket, The Pearl of Savoy, East Lynne, Our Bachelors, and The Mariner's Compass; good business; excellent co. The Heart of Chicago 5; packed house; co. good. McCarthy's Mishaps 6; fair house; co. ordinary. A Hot Old Time 7. Chatanooga 9. How Smith Met Jones 10. Two Merry Tramps 11. The Stowaway 12.——ITEM: Manager George B. Nichols left 6 for Shreveport, Little Rock, and Texas.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): What Happened to Jones 4; large house; performance good. Lambardi Italian Grand Opera co. 6, 7. The Bride Elect 9. A Female Drummer 10, 11.——LYCEUM THEATRE (C. U. Philley, manager): A Hot Old Time 30-31; good business. Chattanooga 3, 4; large and enthusiastic audiences. Uncle Josh Spruceby 5, 6. The Hustler 13-14.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): At Gay Coney Island 2; good house; first-class performance. McCarthy's Mishaps 3; audience pleased; house well filled. Casey's Troubles 6; good house and performance. The Heart of Chicago 7; performance creditable; house well filled. Uncle Josh Spruceby 8. Chattanooga 10. Charles Coghlan 11.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Paul Kauvar to a packed house Oct. 31. Whitney Mockridge Concert co. 1; fair business. Slide Tracked 2; fair business. Brown's in Town 3. Murray and Mack 3. Robert B. Mantell 11. Rentfrow's Pathfinders 13-18. The Little Minister 21. Chicago Stock co. 23-25. Jefferson Comedy co. 27.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Whitney Mockridge Concert co. to an appreciative audience 2. Herrmann the Great 4; excellent performance. Two Merry Tramps 6; good performance; good house. Eli Perkins 10. The Two Johns 18.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Remember the Maine 3; light business. His Better Half failed to appear 1. Slide Tracked 7 canceled. The White Slave 10. Clark and Scott's Minstrels 27.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Herrmann the Great 2 and Remember the Maine 4 to small but pleased audiences. His Better Half failed to appear Oct. 31. Murray and Mack 7. Clara Thropp 16.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Two Merry Tramps 2; fair business; performance pleasing. National Comedy Concert co. 6-8 opened to large house and pleased. Boston Ladies' Symphony Orchestra 13.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Gaskell's Stock co. 6-11 in The World, The Middleman, The Little Scout, The Streets of New York. The Late Mr. Jones, and The White Squadron; good performances; S. R. O. opening night.

CLINTON.—OPERA HOUSE (Bixman and Co., managers): Remember the Maine Oct. 30, and McCarthy's Mishaps 1; performances good; fair houses. Jolly Old Chums 10. Alabama 11. Chase-Lister co. 16-18.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Boston Ladies' Symphony Orchestra 14.——NORMAL AUDITORIUM: Johnson's Swiss Bell Ringers 7; fair business.

LOUISIANA.—PARKS' OPERA HOUSE (R. A. Parks, manager): The White Slave 6.——BURNETT OPERA HOUSE (Max Michael, manager): Dark.

WEBB CITY.—OPERA HOUSE (W. S. Montgomery, manager): Chase-Lister co. in A Hot Time 5; full house pleased. Casey's Troubles 7.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Two Merry Tramps 7; good business; performance amusing. The Two Johns 17.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Eli Perkins 9. Empire Theatre co. 13-15. Boston Ladies' Symphony Orchestra 16.

RICH HILL.—SANDERSON OPERA HOUSE (D. R. Hickey, manager): The Way of the World 18.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): A Turkish Bath 20.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): St. George Hussey in The Widow Wiggles began a proposed three nights' engagement 2 to a fair house, but the performance was poor and Manager McFarland canceled the rest of engagement. A Romance of Coon Hollow 5-8 opened to crowded house. Hotel Topsy Turvy 9-11. A Genuine Gentleman 12-14. A Milk White Flag 15, 16. A Stranger in New York 17, 18. Pudd'nhead Wilson 19, 20. The Electrician 21, 22. A Hot Old Time 23-25. Black Patti's Troubadours 26-28.——UNION FAMILY THEATRE (Dick P. Sutton, manager): Reopened to large and enthusiastic house Oct. 29 with Murray and Mack in Finnigan's Ball. Woodward Stock co. 30—indefinite.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): A Romance of Coon Hollow Oct. 27; large audience; performance good. Georgia Minstrels 30; good house; poor performance. Nashville Students 2 pleased a small house.——ITEM: The Elks tendered a banquet to Brother Rev Geo. C. Stull, chaplain First Montana Regiment, who has just returned from Manila.—Major-General Nelson A. Miles and party in charge of Colonel William F. Cody (Buffalo Bill), whose guests they are to be on a hunting trip, arrived 25 and were guests at a reception at the Billings Club.

HELENA.—WING'S OPERA HOUSE (E. T. Wilson, manager): Murray and Mack in Finnigan's Ball Oct. 27; fair house; performance good. A Romance of Coon Hollow 1; fair house and performance. Schubert Concert co. 2; poor house; good performance. St. George Hussey 8. A Stranger in New York 11. A Milk White Flag 13. A Genuine Gentleman 15. Pudd'nhead Wilson 17. Black Patti's Troubadours 25. A Hot Old Time 27.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Nashville Students 6; good house; good performance. A Stranger in New York 13. Pudd'nhead Wilson 15. A Genuine Gentleman 16.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): St. George Hussey canceled 1.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Lambardi's Italian Opera co. in Carmen 1, and Rigoletto 2. Strongest combination of principals ever heard here. Colomarini as Carmen, Domenico Russo as Don Jose, Amelia Sostegni as Gilda, and Bugamelli as Rigoletto are vocally and histrionically not a whit behind stars of acknowledged magnitude; chorus small but efficient. Co. cannot be too strongly indorsed. William Dean Howells lectured on "Novel Reading and Novel Writing" to moderate but appreciative audience. Paul Gilmore in The Three Musketeers 6; well filled house; good performance. Gilmore is developing into a clever romantic actor. Primrose and Dockstader's Minstrels 7 pleased a large audience. Lambardi Opera co. (return date) 8. A Texas Steer 9. The Little Minister 14. Mistakes Will Happen 16. Charles Coghlan 18. Paul Kauvar 8 canceled.——THE FUNKE (Crawford and Zehrung, managers): Lyman Brothers in A Merry Chase Oct. 30, 31; good houses; rattling skit. Under the Dome 2, 4; good houses and much enthusiasm. Kline's Cinematograph 6-8; fair of its kind. Rentz-Santley co. 9. Stetson's U. T. C. 10, 11. Chase-Lister co. 13-18.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): The Heart of Chicago Oct. 30 gave satisfaction to a good house. Finnigan's 400 1; large and pleased audience. Paul Gilmore 7. Under the Dome 10. Human Hearts 14 canceled. Stetson's U. T. C. co. 18.——AUDITORIUM (G. L. Platt, manager): Dark.——ITEM: Manager Fuller has put in a neat drop curtain, made a number of additions in the way of new scenery, and has otherwise improved the Paddock, and is being rewarded by increased patronage.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Joshua Simpkins, 1; fair business and performance. Side Tracked 10. Stetson's U. T. C. 17.——STEELE'S OPERA HOUSE (Al. Pease, manager): Black 400 26 canceled. Dalrymple Comedy co. Oct. 30-4 played What Happened to Smith, A Big Bonanza, A Chicago Boy, His Brother's Wife, Tennessee's Pardner, and A Sailor's Lass; good co.; good business in spite of big politics. Under the Dome 11. Gilhooley's Reception 13. Millard's Minstrels 16.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Maloney's Wedding 2; good business; satisfaction given. Joshua Simpkins 4; fair business and performance. A Texas Steer 7. Rentz-Santley co. 15. The White Slave 17. A Genuine Gentleman 24. Gilmore's Band 28.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Under the Dome Oct. 30; topheavy business; fair performance. A Merry Chase 1; poor business and deserved it. Kline's Cinematograph 3-4; fair houses; good performance. Paul Gilmore 8. A Texas Steer 10. Martin's U. T. C. 17.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Redmond Dramatic co. in Side by Side, Panchon the Cricket, The Sailor, The Cashier, The Streets o' London, and Struck Gas Oct. 30-4; fair houses; good performances. Grimes' Cellar Door 7. Mitchell and Loomis co. 13. Vanity Fair 20.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Maloney's Wedding 3; fair business and performance. First Nebraska Minstrels 10. Rents-Santley co. 16. The White Slave 18. Gilmore's Band 27. Alabama 29.

YORK.—AUDITORIUM (Huffman and Son, managers): A White Elephant Oct. 30. Joshua Simpkins 2. The Lady of Lyons (local) 3; fair house and reception.

HASTINGS.—KERR OPERA HOUSE (W. Schollak, manager): Woodward Stock co. Oct. 30-4; fair business.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Hi Henry's Minstrels 10, 11. Frankie Carpenter co. 13-15.——PARK THEATRE (Ormsby A. Court, manager): Australian Burlesquers 6-8 pleased big house. The Span of Life 9-11. Morrison Comedy co. 13-18.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Gavin Spence pleased fair audience 2. Middaugh's U. T. C. 3; performance fair. The Sleeping City 11. Biograph 15-17. The American Girl 20.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Rockwell Dramatic co. 13-18. Biograph 20.——FOLSOM OPERA HOUSE (W. R. Lowe, manager): Carpenter, hypnotist, pleased good houses 6-8.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Lobster 2; fair house; fairly received. The Widow from the West drew a deservedly small house 4. Girl Wanted 6 canceled. Hi Henry's Minstrels 9.

NASHUA.—THEATRE (A. H. Davis, manager): Alma Chester co. did big business Oct. 30-4. Plays presented: Slaves of Gold, Herminie, Strife, and others. Shea-McAuliffe co. opened to S. R. O. 6. Devil's Auction 13. Hi Henry's Minstrels 14.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): 'Way Down East 4 had a $500 house and was highly appreciated. Hi Henry's Minstrels 13.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Span of Life, benefit ushers, 7, to large audience.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): A Temperance Town 2; big house; audience pleased. Biograph 29, 30.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The Spooners Oct. 30-4; good business; general satisfaction. Plays presented: That Girl from Texas, Trilby, Fanchon the Cricket, The Wages of Sin, The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, and Eccles' Girls. Thomas E. Shea co. 6-11 in The Man o' War'sman, Slaves of Sin, Dr. Jekyll and Mr. Hyde, Sidney Carton, The Bells, and Southern Chimes; productions are excellent; business good. The City of New York 13, 16. The Queen of Chinatown 18.——LYCEUM THEATRE (William M. Drake, manager): Go-Won-Go Mohawk in Wep-To-No-Mah 7; fair business; general satisfaction. Hearts of Oak 8; fair business; performances good. Forest's U. T. C. 11. Cameron Clemens co. 13-18. The Irish Alderman 22. The Bloodells 23. The Dazzler 30. Peck's Bad Boy Dec. 2. Corse Payton's Comedy co. 4-9.

PLAINFIELD.—STILLMAN MUSIC HALL (Mase Edwards, manager): Blue Jeans 3; good house; excellent co. Go-Won-Go Mohawk in Wep-To-No-Mah 6; fair business; good co. The Gunner's Mate, a melodrama by Hugh J. Gallagher and William J. McKiernan, had its first production by a combination 7, and was well received by a good house. The sensational scene of the play is laid in the fire room of the cruiser "New York." The co., headed by Nestor Lennon and Beatrice Vaughan, did good work. The Irish Alderman 21.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Peck's Bad Boy 6-8; fair houses; co. and specialties pleasing. Hi Hubbard 9-11; good house; co pleasing, especially Thomas Hill and Mae Williams. A Patriot Spy 13-15. The Bowery After Dark 16-18.——OPERA HOUSE (John J. Goetchius, manager): Blue Jeans 6-8; fair houses; co. good. Hearts of Oak 9-11; fair business; co. pleasing. At the White Horse Tavern 13.. A Chinese Romance 14, 15. A Soldier of the Empire 16-18.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Phroso 3. Blue Jeans attracted a large house 4; performance satisfactory. A Young Wife 6; fair business. Hearts of Oak 7; fair house; performance excellent. The Sidewalks of New York failed to draw 8. We have had a better performance of the play. McIntyre and Heath's co. 14. At the White Horse Tavern 17. The City of New York 18. Corse Payton 20-Dec. 2.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): King Dramatic co. 6-11. This co. presents a better class of plays than those generally given by popular priced cos. Hands Across the Sea, Cumberland '61, The War of Wealth, and The Power of the Press are in the repertoire. General satisfaction; business opened fair.——COLUMBUS THEATRE (John T. Platt, manager): Joseph Murphy 27.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Cameron Clemens co. Oct. 30-4 in A Soldier's Sweetheart, An Up-to-Date Liar, East Lynne, Elliott of Virginia, Raglan's Way, My Uncle from Japan, and From Sire to Son; good business and co. The Sidewalks of New York 7; good performance; S. R. O. Sun's Minstrels 9. Muldoon's Picnic 17.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Peck's Bad Boy to good business 2-4; co. excellent. Two Little Vagrants 5-11 to large house. Mildred Holland as Fan Fan was very strong; co. excellent. Conried's Irving Place Theatre co. 12-14. A Patriot Spy 15-18.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Sidewalks of New York came 9; big business; co. gave satisfaction. The Irish Alderman 15. Make Way for the Ladies 10 canceled.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Wills Brothers co. 3, 4 played In Atlantic City, and Two Old Cronies to S. R. O.; performances good. Sun's Minstrels 15

the Phroso co., met several of his old friends while in the city.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Mitchell's All Star Players drew well 6 and 9-11 with a repertoire including The Middleman, The Queen's Mark, Why Jones Left Home, The Dark Side of London, East Lynne, The Mysterious Mrs. Tompkins, The Lightning Rod Agent, and The Two Orphans. Zaza 7. Daniel R. Ryan co. 13, 14 and 16-18. Under the Red Robe 15.——GLOBE THEATRE (E. L. Johnson, manager): Watson Sisters 6-8; fair business. A Trip to Coney Island 9-11. Sam T. Jack's co. 13-15.——ITEMS: The baggage of the Watson Sisters was attached 16 for an alleged unpaid board bill. The chattels were stored pending the trial of the action in city court.—Members of the Williams Stock co., which closed at Cortland Oct. 13, have returned to this city.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): What Happened to Jones was twice presented 4 by a fairly capable co; business at matinee fair, at night good. A Chinese Romance 6 canceled, as scenery was not ready. Go-Won-Go Mohawk gave two performances of Wep-To-No-Mah to small audiences 8, and pleased the gallery; fair co. The Girl from Maxim's 11. Bennett and Moulton co. 13-18. The Evil Eye 20. Vogel and Deming's Minstrels 22. Howe's Moving Pictures 24. The Village Postmaster 25.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): McFadden's Row of Flats 1; excellent co; large audience. The Cherry Pickers 4; first-class co.; excellent production; enthusiastic audience. The King of the Opium Ring 6; packed house; co. above average. Jack and the Beanstalk 11. What Happened to Jones 13. Vogel and Deming's Minstrels 14. Joseph Murphy 18. The Heart of Maryland 21. A Temperance Town 24.——BROADWAY THEATRE (George L. Corliss, manager): Fabio Romani 11. Little Egypt co. 13.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): McFadden's Row of Flats did a good business 3, 4; best of satisfaction. Bennett and Moulton co. opened for a week 6 to a packed house in Darkest Russia; good performance. Repertoire: A Prisoner of Algiers, Fanchon the Cricket, All the Comforts of Home, Darkest Russia, and Among the Rockies. Jack and the Beanstalk 14. Secret Service 15. What Happened to Jones 16. The Village Postmaster 18.

YONKERS.—MUSIC HALL (William J. Bright, manager): The Cherry Pickers 3; good house; excellent performance. Corse Payton Comedy co. 6-11, presenting Camille, The Parisian Princess, The Galley Slave, A Gigantic Liar, The Prodigal Daughter, Diplomacy, and A Black Ruby. Mr. Payton is as funny as ever, and Etta Reed and Sidney Toler made their usual hits. On 7 all the women attending the performance were entertained by Miss Reed at tea; business large. King Dramatic co. 13-18.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Hero of the Oregon Oct. 31, and Carleton's Ten Nights in a Barroom 4 canceled. Wolford Sheridan co. 6-11 opened to capacity, giving satisfaction. Repertoire: On the Mississippi, The Pulse of New York, Drifted Apart, In Her Power, The Octoroon, and The Pastor's Wife. Willis Brothers co. 13-15. What Happened to Jones 18. J. E. Toole co. 20-25.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Adams Brothers co. 6-11 opened to S. R. O. Repertoire: He, She, Him, and Her, Protecto, Comrades, A Father's Curse, The Open Gate, and Humpty Dumpty. Special mention should be made of Tonina Adams and Marie Warren. Manhattan Stock co. 16-18. Vogel and Deming's Minstrels 21.——CRYPTIC HALL: Cryptic Lodge Comedy co. 14 in A Fisherman's Fortune.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Vogel and Deming's Minstrels to big business 4; performance good. The King of the Opium Ring packed the gallery 8; performance gave satisfaction. Jack and the Beanstalk 9. Carl A Haswin 11. Howe's Moving Pictures 14, 15 canceled, having been destroyed by fire at Owego 8. The Doctor's Warm Reception 16. Joseph Murphy 17. Along the Kennebeck 18.

COHOES.—NEW OPERA HOUSE (E. E. Game, manager): Wilbur Kerwin Opera co. Oct. 31-4 in Fra Diavolo, The Queen's Lace Handkerchief, Said Pasha, Carmen, The Bohemian Girl, and Two Thieves; big business satisfied. The King of the Opium Ring 7; S. R. O.; audience pleased. Jack and the Beanstalk 10. Vogel and Deming's Minstrels 14. Blue Jeans 15. The Village Postmaster 23.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Vogel and Deming's Minstrels 2; excellent performance; full house. Hal Reid presented The Night Before Christmas for the first time on any stage 4, and won the hearty approval of all. A Hot Old Time 7; fair house; satisfactory performance. The King of the Opium Ring 9. The Katzenjammer Kids 11.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): McFadden's Row of Flats drew fair attendance and pleased 1. Willie Collier in Mr. Smooth delighted a good house. The Bowery After Dark had a topheavy house 4. Bennett-Moulton co. began a week's engagement before a large and well pleased audience 6. Rose Melville 15. Under the Red Robe 16.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Parson Jim did a good business 2. Zaza 4. The Night Before Christmas drew big houses 6, 7. The Rising Generation delighted a good audience 8. Green Room Fun 10. Bennett and Moulton co. 13-18. Under the Red Robe 20. The King of the Opium Ring 21.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Other People's Money 6 gave satisfaction to a full house. Rose Melville 11 canceled. Harrison J. Wolfe 15. Arizona 18. The Cherry Pickers 25. Daniel Sully 29.——ITEM: Edmond Mulkay, formerly of this city, is making a hit as Paul in The French Maid.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): What Happened to Jones 8; fair business; satisfactory performance. Fabio Romani 14. The Widow from the West 20.——EMPIRE THEATRE (W. F. Bissell, manager): The American Girl 7; big business; satisfactory performance. Jack and the Beanstalk 13. The Heart of Maryland 22.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Stetson's U. T. C. to good houses 6-8. The Cherry Pickers 9; large audiences. The King of the Opium Ring 13-15.——LYCEUM THEATRE (A. E. Wolff, manager): Blanche Walsh and Melbourne MacDowell and co. in La Tosca, and Gismonda 6, 7. Francis Wilson 13, 14.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Pentlie, managers): The Doctor's Warm Reception 2; good house; performance fair. The Pay Train, and The Wheel of Fortune 6, 7 canceled. Go-Won-Go Mohawk 10. Gotham Comedy co. 13-15.——ITEM: Frank P. Haven joined The Doctor's Warm Reception here as advance agent.

TROY.—GRISWOLD OPERA HOUSE S. M. Hickey, manager): Vogel and Deming's Minstrels 6-8; co. and business good. The Girl from Maxim's 9.——RAND'S OPERA HOUSE (Martin and Halligan, managers): Toll Gate Inn 6, 7; fine performances; fair houses. Why Smith Left Home 8, 9; co. good; business medium. Blue Jeans 10, 11.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Willie Collier pleased a large audience in Mr. Smooth 2; co. excellent. Stetson's U. T. C., 3, 4; great business. A Hot Old Time pleased a full house 6. Nellie McHenry in Green Room Fun 7 to fair business. What Happened to Jones 15. Joseph Murphy 16. Francis Wilson 17. The Cherry Pickers 18.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Kennedy Players Oct. 30-4; last half of week in East Lynne, She Couldn't Marry Three, and Ten Nights in a Barroom; good houses. Jack and the Beanstalk 7. What Happened to Jones 16. Stetson's U. T. C. 18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): D'Ormond-Fuller co. opened for a week 6 to S. R. O., presenting Ingomar, followed by Monte Cristo 7; general satisfaction. Zaza 8. Mitchell's All Star Players 13-18. Under the Red Robe 14.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Zaza 6. Francis Wilson 16. Under the Red Robe 17. A Hot Old Time 22. Thatcher's Minstrels 25. What Happened to Jones 27. Jack and the Beanstalk 28. The King of the Opium Ring 30.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Vogel and Deming's Minstrels 3; good business; performance first-class. A Hot Old Time 8; fair house; satisfactory performance. J. E. Toole co. 13-18. The Village Postmaster 20. The Heart of Maryland 23.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Wills Brothers' co. 6-8 gave satisfaction to crowded houses. Repertoire: Two Old Cronies, In Atlantic City, and Bosom Friends. The Girl from Maxim's 10. Secret Service 13. A Jay in New York 14. Vogel and Deming's Minstrels 17.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Boston Concert Trio 8; full house; satisfaction given. A Man of Affairs 10. The Cherry Pickers 21. The Doctor's Warm Reception 28. Cecilian Quartette 29.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Vitale Bird Concert co. 7; good performance and house. A Lion's Heart 8; satisfactory performance; good house. The Cherry Pickers 17.

MEDINA.—OPERA HOUSE (Cooper and Hood, manager): Other People's Money 2 gave satisfaction to a crowded house. The World Against Her 10. Slide Tracked 14. Guy Brothers' Minstrels 23. What Happened to Jones Dec. 2.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Zaza 2. The Rising Generation 9. The Night Before Christmas 10. Boston Ladies' Military Band 11. A Hot Old Time 18. Under the Red Robe 18. Julia Rive-King 20. The Cherry Pickers 22.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): Fitzsimmons-Jeffries Fight Pictures 3, 4; light houses. The Night Before Christmas 11. A Lion's Heart 15. A Hot Old Time 16. Metropolitan Burlesquers 18.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Loughlin, manager): Other People's Money 3; good business; greatly appreciated. A Colonial Girl 6; large business. The Air Ship 7; light business; a good performance. The Rising Generation 11.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Harrison J. Wolfe in Hamlet pleased a good audience Oct. 28. Boston Ladies' Military Band pleased a large audience 9. The Passion Play pictures 13, 14. The Cherry Pickers 23.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Nellie McHenry & in Green Room Fun pleased a large audience. Ten Nights in a Barroom 15.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Other People's Money 4; full house; satisfaction given. The World Against Her 9. Pan-American Minstrels 11. The Hero of the Oregon 15.

MIDDLETOWN.—CASINO THEATRE (Odell Hathaway, manager): What Happened to Jones 3; good house; co. gave satisfaction. J. E. Toole in The Gypsy German 7; fair house; co. good.

HUDSON.—OPERA HOUSE: Gotham Comedy co. 8; poor performance; poor house. J. E. Toole co. 9-11. Blue Jeans 13. Little Egypt Co. 17. Duffy's Jubilee 22. A Temperance Town 24.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Night Before Christmas 8; excellent performance; good business. Knobs o' Tennessee 10 canceled. A Hot Old Time 14.

COOPERSTOWN.—BOWNE OPERA HOUSE (Brainard and Gilbert, managers): Cox's Comedians in A Man of Affairs 3; fair house; performance fair. A Tale of Two Cities 24.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): Harrison J. Wolfe in Hamlet 6; fair house; audience pleased.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): J. E. Toole in Killarney and the Rhine 6; performance good; small house.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): A Hot Old Time 11. A Lion's Heart 16. Under the Red Robe 22.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Central Grand Concert co. 15. Go-Won-Go Mohawk 21. The Ottumwas 28. A Hot Old Time 29.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A large audience saw What Happened to Jones 2; excellent performance. Blue Jeans 9.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Katzenjammer Kids 9. Go-Won-Go Mohawk 18.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): My Son Ben 6; good co.; fair house. An American Girl 10. Toll Gate Inn 15.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Mitchell's Players 7 to large business. Nellie McHenry 22. The King of the Opium Ring 25.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Zaza 3. Nellie McHenry 9. A Hot Old Time 10. What Happened to Jones 17.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Sam T. Jack's co. 21. The Doctor's Warm Reception Dec. 2.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Jack and the Beanstalk 6. Why Smith Left Home 10. Joseph Murphy 15.

WILLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Howe's Moving Pictures to S. R. O. 7.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Ithaca Conservatory of Music Concert co. 11. Edward H. Frye 15.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): The Cherry Pickers 14.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Ten Nights in a Barroom 11.

BATAVIA.—DELLENGER OPERA HOUSE (E. J. Dellinger, manager): A Hot Time 13.

NORTH CAROLINA.

FAYETTEVILLE.—ACADEMY OF MUSIC (J. G. Hollingsworth, manager): Myrkle-Hardie co. opened 6 for a week, presenting The Heart of Georgia to pleased and well filled house. Other plays: The Engineer, The Sultan's Daughter, Harum Scarum, A Hoosier Heroine, and Miss Fresh from 'Frisco.——ITEM: The Meggs Sisters Quartette gave a most enjoyable recital in the Court House 4.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Darkest Russia 1; good house; performance satisfactory. A Jay from Jaysville 2; small house. James-Kidder-Hanford co. presented The Winter's Tale 4; large house; satisfactory performance. Mabel Paige opened 6 for a week in The Little Egyptian to S. R. O. Packard Opera co. 13.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): The Real Widow Brown 3 pleased a large audience. Olympia Opera co. 4 in Paul Jones; small audience; performance good. Corinne 8 in The Little Host, S. R. O.; performance good. Shore Acres 13. Andrews Opera co. 16, 17. Mabel Paige 20-25.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): James-Kidder-Hanford, co. in The Winter's Tale to a large audience 3; superb presentation. Old Farmer Hopkins to poor business 6. Shore Acres 11.

DURHAM.—OPERA HOUSE (Mallory and Hackney, managers): Packard Opera co. 2-4; fine performances; good business. The Merrymakers 6-11.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Olympia Opera co. 9, 10. Shore Acres 15. Ex-Governor Bob Taylor 17.

WINSTON.—OPERA HOUSE (J. C. Bessant, manager): Old Farmer Hopkins Oct. 31; small audience; poor co.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Martin's U. T. C. to big business Oct. 31; excellent performance. Modjeska, assisted by John E. Kellerd and an able co., presented Macbeth to capacity 2; receipts $1,693. A Stranger in New York 6. Pudd'nhead Wilson 11. Hotel Topsy Turvy 17. Black Patti's Troubadours 20. A Milk White Flag 24. His Better Half 28. Remember the Maine 29.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Modjeska in Mary Stuart Oct. 30; receipts $943. Martin's U. T. C. 2; small house. Hotel Topsy Turvy 18. A Milk White Flag 20. Black Patti Troubadours 21. Human Hearts 25. His Better Half 30.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Martin's U. T. C. Oct. 30; S. R. O.; fine co. Sanford Dodge in The Merchant of Venice, 3; large audience; performance good.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Mrs. Leslie Carter in Zaza 3, 4; receipts $3,800. A large and very enthusiastic audience saw The New York Brewer 5. Adolph Philipp, Emil Berla, and Marie Von Wegern pleased immensely. The Sign of the Cross, with practically the same co. that has played it here twice before, to slim houses 6, 7.——LYCEUM THEATRE (Frank Burt, manager): A Man of Mystery held forth 2-4; business good. The Wilbur Opera co. gave Fra Diavolo to fine house 5. Hopkins' Trans-Oceanics to big business 6-8; two performances were given election night.——BURT'S THEATRE (Frank Burt, manager): Rose Melville played return engagement in Sis Hopkins 5-8 and broke the house record, people being turned away at every performance.——ITEM: The foyer of the Valentine, one of the most beautiful in America, has just been graced with a new attraction in the famous statue Sorpreza, the work of C. Lapini. The statue was completed in 1893 and sent to the World's Fair, where it received the highest award in its class. When the fair closed the statue was sold at a high figure to a Columbus, O., admirer, from whom it was secured for the Valentine.
C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): A Rag Time Reception 2; good rainy night house; co. made a hit. Gus Pixley and Charles Roach captured the house. Others who made hits were J. B. Murphy, Phil Michael, John Odell, the De Vaulls, Edith Kingsley, May McCabe, Gladys Van, Olive North, Ruth Jordan, Bertha Wilsea, and Lillian Roberts. A Child of the South 7; packed house; pleasing performance. The High Rollers 9. Don't Tell My Wife 14.——ITEMS: Olive North joined A Rag Time Reception recently.—Walter Marsh has joined A Child of the South.—H. H. Williams, formerly manager of the Market Square Theatre for several seasons, has returned to Cuba after a month's vacation here.
W. H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Over the Fence to good business 1; up-to-date entertainment. Lalla (local) 3; large audiences. The Highwayman was enjoyed by a large audience 6. Arthur Deagon, Florence Wolcott, and W. H. Tredenick were excellent. The New York Brewer 9. Tim Murphy 10. Just Before Dawn 13. Whitney Specialty co. 14. Zaza 17.——BLACK'S OPERA HOUSE (Charles Bruner, manager): A Child of the South 1; large house; co. strong. A Husband on Salary drew light business 2; co. below average. A fair audience enjoyed Vanity Fair 3. Mrs. R. O'Shaughnessy, with George W. Monroe in the leading role, to good house 6; first-class entertainment. Big Sensation co. 9, 10. Don't Tell My Wife 11. Parson Jim 13.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): A Wise Woman to a large and pleased audience 4. Johnny on the Spot 7 proved a false alarm, the company being poor. Other People's Money 9. Carner's Stock co. 13-18.——ITEMS: E. J. Lillie, leader of the Opera House orchestra for two years past, has located in Cincinnati, and is succeeded here by Herman McBride, of Youngstown.—The Ohio State Band, of Canton, are planning a series of concerts to be given in neighboring cities, after the holidays.—C. G. Phillip's U. T. C. closed its tent season at Cortland, Oct. 25. Mr. Phillips has two road cos. out this Winter, one playing in Canada, and the other in the West.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): A Wise Woman 1; crowded house; excellent cast. The Hustler 2; small house; weak co. Hearts of the Blue Ridge 6; pretty play; good co.; well-filled house. Dorothy Lewis and Robert Leeland were very clever. A Day and a Night 7; fair production; well-filled house. Bert Thayer deserves special mention. A Country Merchant 8; well-filled house; good co. Charles O. Cowles, Edric Taylor, J. D. McCabe, Arthur Mayo, Mercelta Esmonde, Little Lillie Havre were the favorites of the evening. The Highwayman 10. Wilbur Opera co. 13-18.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Sowing the Wind 2-4. In Paradise to light business 6. Richard Golden made a popular hit, as did also the clever co. that supported him. It is a hilariously funny comedy.——PARK THEATRE (Harry E. Feicht, manager): Big Sensation co. 2-4; S. R. O., giving satisfaction. The Behman Show 6-8; S. R. O. The specialties, without exception, were meritorious. The three Merkle Sisters, Yorke and Adams and the Four Cohans were prime favorites. J. W. WEIDNER.

ADA.—WHITESIDE THEATRE (A. W. Clutbe, manager): A Breezy Time Oct. 24 pleased fair business. Harry Shannon co. 30-4 in The Postmaster's Child, My Cousin Teddy, Paradise Regained, Old Farmer Allen, Camille, A Race for Congress, and A Celebrated Case; co. and business good. Shannon of the Sixth 14. A Boy Wanted Dec. 9.——ITEM: Jesse Harris, of the Shannon co., is an Ada boy, and was received enthusiastically by his friends.—Earl Watt, of this city, joined the Shannon co. here.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Little Irene Myers closed a week to remarkable business 4; receipts $2,100. Little Irene is again able to appear, having recovered from her recent accident. A Day and a Night 6; fair business; Bert Thayer made a big hit. A Wise Woman 7. The High Rollers 10. Zaza 11. The Air Ship 13. The Highwayman 16. Frits in a Madhouse 17. A Ragtime Reception 18. Wilbur Opera co. 27-Dec. 2.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Over the Fence 2; fair business; good co. Shannon of the Sixth 3, 4; good business; excellent co. The Highwayman 7 delighted an excellent audience. Davis' Ten Nights in a Bar Room 8; light business. Appleton Quartette 9. Johnny on the Spot 14. Tally Wag Club Minstrels 16. John Griffith 21.——ITEM: The local Elks banqueted G. C. Johnston, manager of Shannon of the Sixth, and his co. 4. Mr. Johnston has made Marion his home for the past year.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Ferguson Brothers' Comedy co. closed satisfactory week's engagement 4, playing A Wife's Peril, Under London's Lights, Our Boys, Outwitted, and Always on Time. A Rag Time Reception 8. Kellar 15. Otis Skinner 20. A Boy Wanted 22 canceled. The Girl from Chili 22. His Better Half 29. (L. M. Luch, manager): Zaza 16. The Air Ship 21. Willie Collier 27. Under the Red Robe 30. (Lyceum course): Grand Concert co. 9.

ASHTABULA.—AUDITORIUM (M. H. Haskell, manager): Harrison J. Wolfe in The Corsican Brothers 8; fair audience; satisfaction given. The Highwayman 13. J. K. Emmet and Lottie Gilson 16. A Rag Time Reception 20. The New Boy 29. The Prodigal Father Dec. 5.——SMITH'S OPERA HOUSE (James L. Smith manager): A Country Merchant 4; fair audience; performance good. The World Against Her 17. Little Irene Myers co. 26-Dec. 2.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): A Pair of Black Eyes Oct. 31; good business; fair performance. Wilson Theatre co. opened 6 for a week, presenting Credit Lorraine to S. R. O.; co. good.——ITEM: During the performance 6 a man fell from the balcony, striking the piano player on the head and injuring her quite seriously, and also demolishing a violin. He was not injured.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager) A Day and a Night 2 pleased a large audience. A Breezy Time 8. The Highwayman 9. J. K. Emmet and Lottie Gilson 14. The Three Musketeers 21.——BUCHER'S NEW OPERA HOUSE (Gustav J. Sailer, manager): A Wise Woman 2; fair performance; large audience. Black Crook co. 17.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager):The Triple Alliance pleased a fair house Oct. 30. A Runaway Girl 2. Sol Smith Russell in A Poor Relation pleased a packed house 6. George W. Monroe 8. A Day and a Night 11. Vance Comedy co. 13-15. Ward and Vokes 16. A Colonial Girl 21.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Andrews Opera co. 3, 4, in Martha and The Bohemian Girl; good houses; excellent performances. Ferguson Brothers' Comedy co. 6-11 opened to S. R. O. Plays presented: A Wife's Peril Under London's Lights, Our Boys, Outwitted, A Scrap of Paper, and Charlie's Wife.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The Highwayman 2; S. R. O.; performance good. A Husband on Salary 4; poor house and performance. A Rag Time Reception 6; S. R. O.; good co. Tim Murphy 11. Irving French co. 13-15. Kellar 17.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Hustler 3; fair house and co. Vance's Comedy co. presented The Limited Mail and Patent Applied For 6, 7; large audiences; good co. Don't Tell My Wife 20. The Three Musketeers 28.

PORTSMOUTH.—GRAND OPERA HOUSE (William H. Cutter, manager): Morrison's Faust Oct. 26; good co. and house. Andrews Opera co. 1, 2 in Martha and The Pirates of Penzance pleased large houses. Tim Murphy 13. Kellar 16. Russell's Comedians 18. Keystone Dramatic co. 20-25.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The El-More Sisters, who played here 4 are unusually clever. They were received enthusiastically. Rip Van Winkle 11. Just Before Dawn 17.——ITEM: The Boy from Boston co. closed at Bridgeport 3, but the members of the co. played here 4, and left for New York 5.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The Triple Alliance 1; fair business; co. excellent. Who Is Who 7; large audience pleased. A Child of the South 13. Sowing the Wind 18.——PEOPLE'S THEATRE (Boyer and Venable, managers): Della Rocco co. to fair business 1. Johnny on the Spot 18. Whitney Specialty co. 20.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Vance Comedy co. opened to S. R. O. 2 and continued until 4 to excellent business. The Limited Mail, Patent Applied For, The Queen of the Circus, and The Hidden Hand were produced. A Day and a Night delighted an immense audience 8. John Griffith 13. Creston Clarke 16.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Big Sensation co. 1; fair house and performance. Goodwin Dramatic co. commenced a three nights' engagement 6 in A Bachelor's Dilemma (Jane); fair house; performance poor. Rip Van Winkle 10.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Vance Comedy co. closed a three nights' engagement 1, presenting The Queen of the Circus to fair business; co. fair. J. K. Emmet and Lottie Gilson 14.——PEOPLE'S INSTITUTE (P. H. Metcalf, manager): Pittsburg Orchestra 8.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Pair of Black Eyes 3; slim business; co. good; deserving better attendance. The Hustler 4; good house; audience pleased. Mrs. O'Shaughnessy 7; fair business; performance pleasing. A Day and a Night 10. Ten Nights in a Bar Room 11.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): The Girl from Chili 6 pleased a big house. Johnny on the Spot 8; good business. A Breezy Time 11. Robert Downing 10. The Air Ship 15. Shannon of the Sixth 16. A Rag Time Reception 17. Carroll Comedy co. 27-Dec. 2.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Macauley-Patton co. in The Minister's Son, Royal Fears, A Wasted Life, Hazel Kirke, The Struggle for Gold, and In Missoura Oct. 16-21 gave satisfaction. The Girl from Chili 24; fair house. A Child of the South 30. A Breezy Time 4.

CONNEAUT.—WELDON OPERA HOUSE (Cal. Moore, manager): Boone Yaki co. 8 failed to appear. Robin Hood, Jr., 14. The World Against Her 16.——BALDWIN OPERA HOUSE (E. E. Baldwin, manager): Watson Sisters' Burlesque co. 6; business good; performances fair.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): A Day and a Night gave satisfaction to full house 4. The Highwayman 11. Creston Clarke 13. A Rag Time Reception 16. The Air Ship 17.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Dark.

HAMILTON.—GLOBE OPERA HOUSE (Conner and Smith managers): The Finish of Mr. Fresh 2; good business. Two Jolly Rovers 6; big house. Marie King made a hit. My Friend from India 13. A Pair of Black Eyes 15. A Mixed Affair 22. On the Stroke of Twelve 25.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): Crane Players in The Boy from Boston Oct. 31; fair business. Robert Downing in An Indiana Romance 6; big business. Boone Yaki co. 8; good business. A Breezy Time 17. Booth Collins co. 20-Dec. 2.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Murray Dramatic co. week Oct. 30-4; fair business. Repertoire included The Senator's Daughter, Trixa, The Engineer, and Uncle John's in Town. In Paradise 7; business fair.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): A Pair of Black Eyes 6; fair house; excellent performance. Robert Downing 16.——CITY OPERA HOUSE (S. E. Riblet, manager): The Limited Mail 8. Don't Tell My Wife 17.

CANTON.—THE GRAND (M. C. Barber, manager): A Day and a Night to good business 3. Murray Comedy co. opened for a week's engagement to capacity 6 in The Senator's Daughter. Uncle John's in Town 7. Trixa 9. Zaza 13. The Air Ship 16.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Big Sensation co. to good business 6; performance satisfactory. Don't Tell My Wife 8; good performance and business. Willard Newell co. 13-18. On the Wabash 24. Robert Downing 29.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): A Pair of Black Eyes 4; good business; pleased audience.. Whitney Specialty co. 7; good business. A Day and a Night 9. Rose Melville 11.

ZANESVILLE.—OPERA HOUSE (W D. Schultz, manager): Vanity Fair 2; business fair. Wilbur Opera co. 6-11; business large. Brown's in Town 13. Ward and Vokes 17. The Air Ship 20.

DELAWARE.—CITY OPERA HOUSE (Wolfe and King, managers): Wilson Theatre co. Oct. 30-4; fair business. A Child of the South 6; business good; satisfaction given. Parson Jim 14.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Gibney-Hoeffler co. closed week 4 to fair business. A Wise Woman 8; S. R. O.; clever co. Elroy Stock co. 13-18.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): A Child of the South 9; S. R. O.; performance gave satisfaction. Johnny on the Spot 16.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Vanity Fair 4; big house; satisfaction given. Big Sensation co. 8. A Pair of Black Eyes 11. Whitney Specialty co. 18.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Davis and Bushy's U. T. C. 6; good house; poor performance. A Child of the South 10.

BARNESVILLE.—MOORE'S OPERA HOUSE (Eli Moore, manager): Robert Downing in An Indiana Romance 7; large house; excellent co. Charles Cowles in A Country Merchant 11. Erwood Stock co. 13-18.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Shannon of the Sixth 1 pleased a fair audience. Who Is Who to a large house 6 and pleased. Murray Comedy co. 13-18.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): My Friend from India 6; good house; pleased audience. His Better Half 18. Don't Tell My Wife 22. Remember the Maine 29.

MIDDLETOWN.—ODEO OPERA HOUSE (W. L. Dechant, manager): In Paradise 3; fair business; ex-

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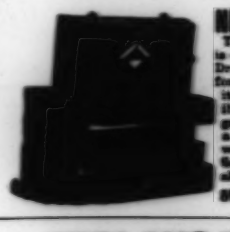

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cellent performance. Just Before Dawn 8. A Pair of Black Eyes 13.

BELLEFONTAINE.—GRAND OPERA HOUSE (Thompson and Whitehill, managers): A Child of the South 4; good business and performance. Davis' U. T. C. 7; fair business.

MT. VERNON.—WOODWARD OPERA HOUSE (Scott and Clemens, managers): Barbour Theatre co. to fair business 6-8.

NAPOLEON.—OPERA HOUSE (C. W. Jackson, manager): The Finish of Mr. Fresh 6 gave satisfaction to a small house.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): Daniel Boone 9 failed to appear. Hillyer's Wonders 14, 15.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Boone-Yaki co. 6 to full house. The Girl from Chili 13.

KENT.—OPERA HOUSE (Green and Johnson, managers): A Wise Woman 3 pleased a crowded house. Hearts of the Blue Ridge 7. Finnigan's Ball 18.

TROY.—OPERA HOUSE (Barnett Brothers, managers): The Finish of Mr. Fresh 3; light business; fair performance. Black Crook co. 13.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): A Breezy Time pleased a crowded house 3. Robert Downing Dec. 3.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): The Girl from Chili 16.

CARROLLTON.—GRAND OPERA HOUSE (Shemmerer Brothers, managers): A Breezy Time 10.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (Duianey and Wadsworth, managers): Kempton Komedy co. Oct. 23-28; good co. Victor Lee, magician, 6.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Yon Yonson 3; large audience; co. excellent. Beach and Bowers' Minstrels 6. Martin's U. T. C. 21.——ITEM: Fred Moore has assumed the management of Steward's Opera House.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Yon Yonson 2; performance good; S. R. O. Beach and Bowers' Minstrels 7.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Captain H. L. Wells lectured Oct. 26; good attendance. My Friend from India Oct. 30; good business; performance good.

BAKER CITY.—ARMORY HALL (Co. A., O. N. G. lessees): Beach and Bowers' Minstrels 4; crowded house.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): William Barry in The Rising Generation drew a moderate house and gave satisfaction 1. Felix and Barry, in their specialty, made a hit. The Irish Alderman (return date) pleased a small audience 3. The Oxford Musical Club gave a very enjoyable programme to large audience 4. Diamond Brothers' Minstrels 6; light house; fair performance. Kidnapped in New York won the plaudits of a medium house 7. The characters were well portrayed, but the last act needs strengthening. Daniel Sully in O'Brien the Contractor was heartily received 8. The Prodigal Father 11. Thatcher's Minstrels 14. Bert Coote 16. Eight Bells 18.——HERSKER'S OPERA HOUSE (John Hersker, manager): The Gems closed a week's engagement, presenting A Banker's Victim 4 to small but pleased audience. Tommy Shearer co. 13-18.——ITEMS: The Gems co. are rehearsing The Green Goods Man.—William Sweet, of Pottsville, has organized an amateur co. to produce Hearts of Gold.—Frank Emmons joined The Gems at Mauch Chunk 6.—The Gems gave their first production of The Diamond Necklace at Hersker's Opera House 4.—Daniel Sully spent 5 with Daniel L. Hart, of Wilkes-Barre, and heard two acts of The Parish Priest, the new comedy drama Mr. Hart is writing for him. It will be produced Jan. 4 at Albany, N. Y. The members of O'Brien the Contractor co. presented a sterling silver tray to Mr. Sully on his birthday 6 at Pressland, Va. R. W. SHERTZINGER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Eight Bells drew crowded house Oct. 26. The French Maid was enjoyed by a large audience 27. On and Off 30. A Young Wife 7, 8; fair patronage; co. excellent.——ACADEMY OF MUSIC (N. E. Worman, manager): The Cherry Pickers to good-sized audiences 28; pleasing performance. The Irish Alderman had fair business 1; performance seemed to please. Daniel Sully in O'Brien the Contractor 2; enthusiastic audience. A Grip of Steel to good audiences 3, 4; performances satisfactory. The Sidewalks of New York gave satisfaction to very fair sized audience 6. Diamond Brothers' Minstrels 8; business light; co. very good. Katherine Rober co. 13-15. Palmer's U. T. C. 17, 18. The Great Train Robbery 20. Under the Dome 22, 23.——ITEM: Joseph Noble has been appointed business-manager of the Academy. Mr. Noble has been connected with the house for several years, is competent and obliging, and a good man for the position.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): Creston Clarke in The Ragged Cavalier 1; good house; performance satisfactory. Next Door 2; poor house; performance fair. Daniel Sully in O'Brien the Contractor 4 to poor business; audience pleased. The Spooners opened for a week 6 in That Girl from Texas to S. R. O., and played to excellent houses. The Wages of Sin and Trilby 7. Hobson's Choice and Pawnbo the Cricket 8. The Prodigal Father 13. Bert Coote 15. Diamond Brothers' Minstrels 16. H Hubbard 17. Under the Dome 18.——ITEMS: Manager Young will manage the Third Brigade Band, which will tour the Eastern part of the State.—Owing to Adelaide Prince being ill at Easton, her understudy gave a very creditable performance here 1.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): William Gillette in Sherlock Holmes to large and pleased audience 3. William Barry to fair business in The Rising Generation 6. A Young Wife to light business 9.——GRAND OPERA HOUSE: Daniel Ryan co. closed week's engagement 4, presenting last half of week The Fatal Wedding, After Twenty Years, and Ingomar; satisfactory business. Chester De Vonde co. opened for a week 6, presenting The Ten-Ton Door, The Ranch Hero, and Dr. Jekyll and Mr. Hyde first half of week to very large business. Kidnapped in New York 13-15. The Night Before Christmas 16-18.

LANCASTER.—FULTON OPERA HOUSE (Yeckley and Gleim, managers): Phroso 4. Bert Coote, supported by Julia Kingsley and a capable co., in A Battle Scarred Hero gave satisfaction to a fair house 7. Palmer's U. T. C. pleased to S. R. O. 9. The Irish Alderman 11. Uncle Josh Sprucby 17. The Bostonians 18. Thatcher's Minstrels 20. Loraine Hollis 21. The Great Train Robbery 22. Reagan's Vaudeville co. 28. Joseph Murphy 27.——BIJOU THEATRE (J. Dan Kline, manager): Dark.——ITEMS: George W. Goodhart and Tom Daily, of this city, for many years of the advertising forces of Ringling Brothers' Circus, are the proprietors and managers of Palmer's U. T. C. John Wise, also of this city, is stage-manager.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Leyburn's Bon Ton Stock Oct. 30-1 to good business, presenting The Black Flag, Moths of Society, The Castaways, The Middleman, and Condemned to Death. Diamond Brothers' Minstrels 2; good house and performance. Uncle Josh Sprucby 3-4 opened to capacity. Creston Clarke in A Son of France 6; delightful performance; crowded house. Have You Seen Smith 7. Old Southern Life 9. Under the Dome 10. A Boy Wanted 11. Hearts of the Blue Ridge 13. International Operatic co. 14. Huntly-Jackson co. 16-18. A Wise Woman 20. Bert Coote 21.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): Willie Collier, supported by an excellent co., presented Mr. Smooth 4 to good business, giving satisfaction. The Geisha 7 disbanded. A Young Wife 10, 11. Bert Coote 13. At the White Horse Tavern 15. The Bostonians 16. Jack and the Beanstalk 18.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Daniel R. Ryan Stock co. presented 6-11 to good business Forgiven, Ingomar, A Celebrated Case, The Fatal Wedding, Virginius, and The Three Guardsmen. The Night Before Christmas 13-15. Kidnapped in New York 16-18.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Bon Ton Stock co. 2-4 to good business; excellent performances. Plays: The Castaway, The Census Taker, and Condemned to Death. Have You Seen Smith 6 failed to please small crowd. Creston Clarke in The Last of His Race 7 delighted a large audience; receipts $675. Under the Dome 9. A Boy Wanted 10. Old Southern Life 11. Hearts of the Blue Ridge 14. International Operatic co. 15. McIntyre and Heath's co. 16. Gay Morning Glories 17. A Wise Woman 18.——OPERA HOUSE (J. G. Ellis, manager): Dark.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Henry Walker, manager): The Rising Generation pleased fair-sized audiences 3, 4. Next Door drew topheavy house 5; satisfactory performance. Daniel Sully presented O'Brien the Contractor 7; large and pleased audience. Bostonia Sextette 9; excellent concert; packed house. The Prodigal Father 10. Bert Coote 14. Thatcher's Minstrels 15. H Hubbard 16. Hearts of the Blue Ridge 18. Under the Dome 20. Dittmar Brothers 22. O'Hooligan's Wedding 24. Other People's Money 27.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley Appell and Neeley, lessees; Fred W. Alles, manager): Peck's Bad Boy Oct. 30; large and enthusiastic audience. The Prodigal Father 2; small house; co. fair. Next Door 3; topheavy house; good performances. Katherine Rober co. 6-11 in Madame Sans Gene, Kilkenny, Shall We Forgive Her, The Great Diamond Case, A Nutmeg Match, Romeo and Juliet, and The Devil's Mine; excellent co.; houses filled. Si Plunkard 13. Uncle Josh Sprucby 15.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Robb, manager): Himmelein's Ideals Oct. 30-4 in The Irish Hero, In the Heart of the Storm, The Ladder of Life, Lost in New York, Eagle's Nest, The Ruined Pearl, and The Census Taker; good business; enthusiastic audiences. Huntley-Jackson co. 11 in The Tornado, The Fast Mail, The Defaulter, and For Liberty and Love first half of week; good sized and appreciative audiences; specialties excellent. The Prodigal Father 14.

WASHINGTON.—LYRIC THEATRE (Forrest Hallam, manager): Under the Dome gave satisfaction to a large audience 2. The Corner Grocery 4 filled the house at matinee and drew S. R. O. in evening; audiences pleased. Grand Central Concert co. 6. Robert Downing in An Indiana Romance 8; good business; excellent performance. A Wise Woman 10. Harrison J. Wolfe 11. Ben Ten Stock co. 13-18.——ITEM: Manager Hallam has engaged Herbert K. Hambly as press agent.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Gus Cohan co. to fair business Oct. 30-4. Plays presented: Old Moneybags, How She Loved Him, Our German Friend, The Girl from 'Frisco, The Diamond Robbery, and Always on Time. Frederic Murphy and Marie Lamour, assisted by an exceptionally capable co., presented A Wise Woman to the entire satisfaction of a large audience 6. Robin Hood, Jr., to fair business 7. Elroy Stock co. 20-25.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Tommy Shearer co. Oct. 30-4 in A Day of Reckoning, O'Flynn in Mexico, The Girl from Porto Rico, Cyrano De Bergerac, The Moonshiners, and The Irish Lily; good business; satisfaction given. Uncle Josh Sprucby 7; S. R. O.; audience pleased. Under the Dome 14. The Prodigal Father 16. Other People's Money 18.——ITEM: John J. and Florence Murray joined Tommy Shearer co. here.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): A Boy Wanted 3 failed to please a large audience. International Operatic co. gave a first-class entertainment 6 to small house. Other People's Money 11. Hearts of the Blue Ridge 17. The Prodigal Father 20. A Wise Woman 23.——ITEM: The B. R. and P. Railroad have completed an extension of their road from this place to Pittsburg.

GREENVILLE.—LAND'S OPERA HOUSE (H. W. Bailey, manager): A Country Merchant 2; large and pleased audience. Erwood Stock co. opened for a week 6 in Master and Man; good house; performance fair. Other plays: A Celebrated Case, The Lost Paradise, Down in Dixie, Running Wild, and La Belle Marie. Robin Hood, Jr., 13. Harrison J. Wolfe 17. Black Crook co. 29 and Mr. Bluff of New York 6 canceled.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Aubrey Dramatic co. 6-11 in The Land of the Living, The Fire Patrol, The Two Orphans, The Great Brooklyn Handicap, The Ring of Iron, and Falsely Accused; good houses. Katharine Ridgeway Concert co. 17.——ITEM: John Jenkins and W. R. Voughtly have left to join Fox Brothers.

KANE.—LYCEUM (A. B. Cohn, manager): Julie Walters 1 in How Hopper was Side Tracked; large audience; good performance. Harrison J. Wolfe 3 in Hamlet; well pleased audience. Other People's Money 14. The World Against Her 21.——OPERA HOUSE (George H. Verbeck, manager): Johnson Comedy co. in The Postmaster, Arabian Nights, and An American Boy 13-15; poor co.; small houses. Sevengala 20-25.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Sidewalks of New York 1; good business. The Prodigal Father pleased a light house 4. Lester Walter Stock co. opened for a week 6 in A Prince of Russia to capacity. Other plays: In the Foothills, A Modern Heroine, The Fatal Wedding, The Three Guardsmen, In Old New Hampshire, and Across the Trail. Eight Bells 17.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): A Boy Wanted Oct. 30 disappointed a fair audience. The Prodigal Father 6 pleased a good sized audience. The French Maid 9; S. R. O.; excellent co. Dailey and Goodhart's U. T. C. 13. Welsh Brothers 15. Reagan's Vaudeville co. 20. O'Hooligan's Wedding 25. Kidnapped in New York 28.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): How Hopper was Side Tracked gave good performances to fair houses 13-15.——ACADEMY OF MUSIC (John D. Mishler, manager): Daniel Sully in O'Brien the Contractor 3. Sidewalks of New York 4. Diamond Brothers' Minstrels 7. A Battle Scarred Hero 8. Have You Seen Smith 9.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Under the Dome 1; large and pleased audience. The Girl from Chili 4; good business; fair performance. Little Irene Meyers co. 6-11 opened in The Silver King and The Shadow Detective to crowded houses. The Corner Grocery 13. A Breezy Time 15.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Mitchell's All Star Players 2-4 in Why Jones Left Home, The Two Orphans, and The Philadelphia Detective; fair business. The Prodigal Father 7; satisfactory performance; fair house. Daniel Sully 10.——ITEM: Brockway Bureau entertainment course will open 11 with Maro.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Creston Clarke, assisted by Adelaide Prince and an excellent co. of players, drew very good business 3, 4. A Ragged Cavalier, David Garrick, and A Son of France were produced. Himmelein's Ideals opened for a week 6 with an excellent co. to good business.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Amy Lee co. 2-4 to good business in Miss Harum Scarum, The Hidden Hand, and The Little Detective. Willis Brothers canceled 6-8. Diamond Brothers' Minstrels 9; big business; excellent co. How Hopper was Side Tracked 11. The Bachelor's Baby 15. Under the Dome 21. Si Plunkard 25.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Side Tracked Oct. 31; large house; performance fair. International Operatic co. 4; large audience; performance first-class. A Boy Wanted 6; large house; performance poor. Other People's Money 10. The Prodigal Father 21. A Country Merchant 29.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Zaza 2; S. R. O. Thatcher's Minstrels 3 entertained a large audience. Macauley-Patton co. 7-11 in Hazel Kirke, In Missouri, East Lynne, A Wasted Life, Royal Rags, and The Minister's Son; excellent co.; S. R. O. Rose Melville 13. The Highwayman 15. Arizona 17.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oaler, manager): Creston Clarke in A Ragged Cavalier 2; large and delighted audience. Tommy Shearer co. 7-11, presenting A Day of Reckoning, O'Flynn in Mexico, The Moonshiners, and The Girl from Porto Rico. Thatcher's Minstrels 13.

PITTSTON.—MUSIC HALL (C. C. King, manager): Kidnapped in New York 9. French Maids in Chinatown 11. Diamond Brothers' Minstrels 13. Hi Hubbard 14. Daniel Sully 15. James W. Reagan 21. U. T. C. 22. Ramers' Band 23. A Hot Old Time 24. I. E. Toole 27-Dec. 2.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Burrill Comedy co. opened the season 9, presenting Infatuation to a crowded house.——ITEM: The theatre has been radically changed and presents a handsome appearance. The new orchestra, conducted by Professor Crowthers, made a big hit.

TARENTUM.—OPERA HOUSE (Finney and Gilland, managers): Central Concert co. 4; big business. Elroy Stock co. opened 6 for a week in The Land of the Midnight Sun to a large and pleased audience. The Corner Grocery 15. Boston Ladies' Military Band 18. A Breezy Time 23.

CARLISLE.—OPERA HOUSE (Markley and Appell, lessees: E. H. Carpenter, manager): Old Southern Life 2; good performance and business. Have You Seen Smith 8; performance unsatisfactory; fair business. Thatcher's Minstrels 11. Uncle Josh Sprucby 14. Next Door 15.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Prodigal Father 8; small business; pleased audience. Eight Bells 13.——ITEM: Jack Ferguson, who has been ill here for some time, has left for Hot Springs, Ark., for the Winter.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Diamond Brothers' Minstrels Oct. 28; large and pleased audience. Robin Hood, Jr., 4; fair business. Under the Dome 8; large house; satisfaction given. The Corner Grocery 14. J. K. Emmet and Lottie Gilson 18.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Sidewalks of New York 2; fair house. The French Maid 4; pleased house. Amy Lee 6-11 in Pawn Ticket 210. Miss Harum Scarum, and A Race for Love. The Spooners 13-15.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Bert Coote in A Battle Scarred Hero pleased a light house 6. The Irish Alderman to fair business 8; performance failed to please. Thatcher's Minstrels 10. Uncle Josh Sprucby 11.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Irish Alderman 4; good performance to capacity. Uncle Josh Sprucby 9. Kidnapped in New York 11. Ben Hur 14. Rose Melville 16. Cox Comedians 25. A Wise Woman 27.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Irish Alderman 6; fair business. Eight Bells 13. At the White Horse Tavern 14. The Bostonians 15. Bennett and Moulton co. 20-25.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): A Boy Wanted 4; small house; poor performance. International Operatic co. 13. Other People's Money 17. A Wise Woman 22. A Man of Affairs 28. A Country Merchant 30.

JEANNETTE.—BYERS' THEATRE (R. G. Curran, manager): Robin Hood, Jr., 4; poor performance; large house. The Corner Grocery pleased a large house 7. Hearts of the Blue Ridge 11. Old Southern Life 17.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, manager): International Operatic co. 3 gave a fine concert; fair house. Uncle Josh Sprucby 6; a fair performance; large house. Under the Dome 13.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Loraine Hollis co. 2-4, presenting Forget Me Not, Camille, and As In a Looking Glass; fair business. Si Plunkard 15. Thatcher's Minstrels 18. Lester Walter co. 20-25.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Gus Cohan co. opened for a week 6 in Old Money Bags to capacity. Gibney-Hoefler co. 13-18.

CONNELLSVILLE.—OPERA HOUSE (H. B. Naylor, manager: Roy N. McCormick, resident manager): Under the Dome 6; good house; pleased audience. A Contented Woman 13.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; J. Mills, manager): Thatcher's Minstrels 6; good performance and house. Under the Red Robe 7. Other People's Money 10.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Creston Clarke in The Last of His Race 8 pleased a large house. H. J. Wolfe 10. A Wise Woman 17. The Highwayman 18.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Dark 4, owing to enlargement of balcony, which will give the house a seating capacity of 1,600. The Irish Alderman 17, 18.

MILTON.—OPERA HOUSE (A. J. Blair, manager): San Francisco Minstrels 4; small house not pleased. Kidnapped in New York 8; S. R. O.; satisfaction given. Under the Dome 16.

TITUSVILLE.—OPERA HOUSE (John Gohan, manager): Macauley-Patton co. in The Minister's Son 6; S. R. O.; co. fine. Return engagement booked for 13.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Hempstead, manager): Thatcher's Minstrels 4; good house; pleased audience. Under the Red Robe 6. Harrison J. Wolfe 9. The Air Ship 10.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Under the Red Robe 8; benefit Columbian Athletic Club; audience pleased; receipts $600. The Air Ship to good house 9.

FREELAND.—GRAND OPERA HOUSE (J. J. Menanim, manager): Daniel Sully in O'Brien the Contractor 6; S. R. O. The Prodigal Father 9; small business. Diamond Brothers' Minstrels 14.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Diamond Brothers' Minstrels to fair house 4; deserved better. Lincolns Brothers' co. 7 failed to appear. Nashville Students 16. Ben Hur 17.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): Greater New York Concert co. Oct. 31; fair house; creditable entertainment. The World Against Her 14. The Prodigal Father Dec. 2.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Zaza 9. Under the Red Robe 11. Other People's Money 13. Macauley-Paton co. 14-18. Jack and the Beanstalk 23.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Roger Brothers in Next Door 4; excellent performance. The Gems 6-12 opened in Only A Private; fair business; performance good.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): San Francisco Minstrels 10. Loraine Hollis in Camille 15. Ernest Gambel and Maude Ribell 21.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Corner Grocery 10. International Operatic co. 11. Little Irene Myers co. 13-18.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): How Hopper was Side Tracked Oct. 31; good business. Keystone Stock co. 13-15.

CORRY.—OPERA HOUSE (W. K. Stone, manager): The World Against Her 21. Black Crook co. 30. The King of the Opium Ring Dec. 6.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): The Corner Grocery 3 pleased a good house.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager) Smith Sisters' Concert co. 3; large and enthusiastic audience.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): International Opera co. 7; small audience; co. fair.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): A Boy Wanted 14. Park Sisters 25.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Rising Generation 7; good house. Wolford Sheridan co. 13-18.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grahla, manager): The Corner Grocery 9; large house; performance satisfactory.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): Dark.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Other People's Money 20.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Phelan Stock co. opened for a week 6; immense business, giving satisfaction. Plays presented: Forgiven, As In a Looking Glass, Held by the Enemy, Captain Swift, A Southern Romance, Monte Cristo, A Slave of the Czar, Lady Audley's Secret, and The Strange Voyages of Captain Bennett.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Phelan Stock co. Oct. 30-4 last half of week to S. R. O.; co. gave satisfaction. Repertoire: Captain Swift, A Southern Romance, Monte Cristo, As in a Looking Glass, The Strange Voyages of Captain Bennett, and Forgiven. Ellie Carlton co. 16-18.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Village Postmaster 8; good house. Lost in New York 9. Shea-McAuliffe co. 13-18. Peck's Bad Boy 20. The Heart of Maryland 21. James O'Neill 23.

PAWTUCKET.—OPERA HOUSE (William H. White, manager): The Donovans in Dewey's Reception 2-4; business good; performance satisfactory. Lost in New York 6-8, pleased fair attendance. The Lobster 9-11.

WESTERLY.—RIVEN'S OPERA HOUSE (G. B. Riven, manager): Rice's Comedians opened for a week 6 to a packed house in Eagle's Nest, giving satisfaction. The Lobster 17.

The Christmas Mirror

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SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): The Real Widow Brown 2 pleased a large audience. Olympia Opera co. 7, 8 opened in The Mikado; big business; audience pleased. A Jay from Jaysville 11. Ex-Governor Bob Taylor 13. Shore Acres 14. Denton's Royal Nightingales 15. Mabel Paige co. 16-18. Packard Opera co. 23-25. Old Farmer Hopkins 29. Field and Hanson's Minstrels 30.

FLORENCE.—OPERA HOUSE (Fred Stuckley, manager): The Real Widow Brown Oct. 31; fine performance; fair audience. Pygmalion and Galatea (local) 1; good performance; audience small. Meigs Sisters' Concert co. 2; performance good; crowded house. A Jay from Jaysville 4; performance fair; crowded house.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Darkest Russia 2; light business. James-Kidder-Hanford co. in The Winter's Tale 6; fine performance to large audience. The Real Widow Brown 9. Baldwin-Melville co. 13-18.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): The Real Widow Brown 8; good performance and house. Fields and Hanson's Minstrels 14. Andrews Opera co. 21.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Woodcock's Little Game (local) 2; full house; satisfaction given.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Olympia Opera co. in Boccaccio 6; S. R. O.; performance good.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (A. O. Gale, manager): Salisbury and his orchestra Oct. 31, S. R. O.; satisfaction given. Clara Thropp in A Doll's House 6; good house; every one pleased. Two Married Men 14. Patrocelo Concert co. Dec. 2.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Elks' Burlesque Circus Oct. 30, direction W. S. Haskell; S. R. O.; audience pleased. The Girl from Chili 4; good business; performance pleasing.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Private Secretary Oct. 30-4 was presented by the Boyle Stock co. to very fair houses. Don Caesar de Bazan 6-11 opened to large houses. Harry Houdini, Signor Erni, and Dorothy Drew in the vaudeville numbers are very clever. Moths 20-25.——THE VENDOME (Staub and Sheetz, managers): Madame Januauschek to Meg Merrilies 3, 4, pleased fair houses. Max Heinrich 9. Dear Old Charley 10, 11.——MASONIC THEATRE (T. J. Boyle, manager): South Before the War to fair houses 2-4.

MEMPHIS.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): Hopkins Stock co. gave a splendid production of Men and Women to good business for 6-11. The vaudeville bill included George Evans, Cheverial and the biograph.——LYCEUM THEATRE (Frank Gray, manager): Mysterious Mr. Bugle canceled 3, 4. Albert Hart and his excellent co. gave Wang to good houses 7, 8. The Three Musketeers 9. Januauschek 10, 11.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Robert J. Burdette lectured Oct. 30 to crowded house. London Life 1; fair audience. Januauschek in Meg Merrilies 2; good business; performance good. James K. Hackett in Rupert of Hentzau 3; large audience; fine performance. Richards and Pringle's Minstrels 13. Corinne 15. Shore Acres 17.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): James R. Hackett and an excellent co. presented Rupert of Hentzau 2; packed house; audience delighted. Dear Old Charley 8. Otis Skinner 9. James-Kidder-Hanford co. 11. Rusco and Holland's Minstrels 14. Shore Acres 16.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): South Before the War Oct. 30; big business; good performance. Welderman's Big Show opened for a week 6, presenting Razzle Dazzle to S. R. O.; delighted audience. Januauschek 13. White's Faust 17. Della Rocco co. 23.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): South Before the War 6; S. R. O.; good performance.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE: The Turtle was served Oct. 29 to good attendance, and, while possibly palatable to some tastes, evoked unfavorable comment generally. Charles Coghlan in The Royal Box 29, 30 was capital and deserved more liberal patronage than was extended. The Lion's Mouth, Virginius, and Richard III were ably presented by Frederick Warde and a competent co. 3, 4, but the audiences, though duly appreciative, were none too large. Town Topics hit the favor of good-sized audiences 5. Lewis Morrison 6. Mildred and Rouclere 8, 9.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave Weis, manager): Frederick Warde Oct. 29, 30 in The Lion's Mouth and Virginius; excellent performances; packed houses. The Turtle 31; fair performance; good business. Charles Coghlan 1, 2 in The Royal Box pleased well-filled houses. Skipped by the Light of the Moon 5-7. Roland Reed 8, 9. Lewis Morrison 10, 11. Mahara's Minstrels 12. Al. G. Field's Minstrels 13-15. London Life 16. The Mysterious Mr. Bugle 19. The Sporting Duchess 22. Mathews and Bulger 23. Wang 24.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Frederick Warde in The Lion's Mouth Oct. 31; big business; pleased audiences. The Turtle 1; fair house; good performance. Charles Coghlan in The Royal Box drew crowded house 2; great success. Skipped by the Light of the Moon 4; slim house. Waisdell and Ross, the comedians, did good work. London Life 13. The Mysterious Mr. Bugle 18. The Sporting Duchess 20. Mathews and Bulger 24.

WACO.—THE GRAND (John Schwarz, manager): Manhattan Stock co. Oct. 30-4 presented The Light

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MANAGERS AND AGENTS INVITED TO SEE MY WORK.

ning Rod Agent, The Old Inventor, Below Zero, East Lynne, St. Valentine's Day, and Cinderella; packed houses; gave satisfaction.——ITEMS: Aleen Morrison, of the Otto Krause co., is visiting her mother in this city.—L. A. Roginski and Harry Lewis have been engaged for the New Auditorium as stage-manager and treasurer, respectively. W. V. LYONS.

DALLAS.—OPERA HOUSE (George Auzy, manager): The Turtle 3; ordinary co.; fair house. Roland Reed and Isadore Rush presented His Father's Boy and Lend Me Your Wife 4 to S. R. O. Charles Coghlan 6, 7. Al. G. Field's Minstrels 8, 9. Skipped by the Light of the Moon 13.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Hoyt's Comedy co. Oct. 30-4; large and fairly pleased audiences. Among the plays were La Belle Marie, A Shadowed Life, Dixie Land, A Swell Affair, Colonel Sellers, Mrs. Partington, and My Son Ike. Al. G. Field's Minstrels 10.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsey, managers): Season opened with Roland Reed in Lend Me Your Wife 3; large business. Al. G. Field's Minstrels packed the house 4. Clara Mathes co. 6-11.

PALESTINE.—TEMPLE THEATRE (W. R. Swift, manager): Skipped by the Light of the Moon 3; fair business; general satisfaction. Mildred and Rouclere 4; small business; every one pleased. Manhattan Stock co. 6-11. The Heart of Chicago 15.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Al. G. Field's Minstrels 3; S. R. O.; receipts $650; satisfaction given. The Turtle 4; fair business. The Hustler 28. The Sporting Duchess 29.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Turtle 2; well-filled house; co. average. Charles Coghlan and his excellent co. presented The Royal Box 4; fair house.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): How Smith Met Jones 2; fair business. Town Topics 3; good business; performance satisfactory.

MARSHALL.—OPERA HOUSE (Livingstone and Dahmer, managers): Skipped by the Light of the Moon 2; good business; performance satisfactory. How Smith Met Jones 6. The Turtle 9.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Caines, manager): Edward P. Elliott to packed house Oct. 30; audience pleased. The Heart of Chicago 18.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Town Topics 2; small but appreciative audience. The Mysterious Mr. Bugle 15. Mahara's Minstrels 17. Wang, 18.

SMITHVILLE.—MAURY OPERA HOUSE (D. E. Culp, manager): Town Topics Oct. 31; excellent performance; large house. The Mysterious Mr. Bugle 17. Bell's Concert co. 21.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreeben, managers): Uncle Josh Spruceby 6; S. R. O.; performance fair. Money to Burn 23. The Heart of Chicago 25.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Mildred and Ruclere canceled 3, account quarantine. New Orleans Minstrels, under canvas, 9.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Duncan Clark's Minstrels 4; attendance fair; performance poor. The Turtle 6. Charles Coghlan 8.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Al. G. Field's Minstrels 2; S. R. O. Duncan Clark's Minstrels 3; good house.

BEAUMONT.—CROSBY OPERA HOUSE (John B. Goodhue, manager): Town Topics 6; fine house; play good.

ABILENE.—LYCEUM THEATRE (Butler and Saunderson, managers): The Honeymoon 17. Skipped by the Light of the Moon 20. Alba Heywood 24.

BASTROP.—ELZNER OPERA HOUSE (P. O Elzner, manager): Town Topics 1; good business and performance.

TEMPLE.—EXCHANGE OPERA HOUSE (Charles Rudd, manager): Town Topics Oct. 27; average business; pleased audience.

EL PASO.—MYAR'S OPERA HOUSE (Samworth and Cassidy, managers): Dark.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Uncle Josh Spruceby 2; fair performance; good house. Ewing Taylor co. 13-15.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): New Orleans Minstrels 2; good house. Keller Comedy co. in Driven from Home 4.

GAINESVILLE.—OPERA HOUSE (John A. Huben, manager): Frederick Warde 15, changed from 4.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Mistakes Will Happen Oct. 31, 1; fair business. Charles Dickson and Lansing Rowan were well received. A Black Sheep 2-4; fair business; good co. William De Vere was received with great warmth. Lillie Kenwick and Lulu Beeson in their dancing made hits. Adelaide Nye won some hearty recalls. The cornet solos by Bertha Boardman were very good.——NEW GRAND THEATRE (M. E. Mulvey, manager): Vanity Fair drew packed houses Oct. 30, 1. Specialties of Jack Albion and the Harbecks were extremely good. The Hottest Coon in Dixie 2-4; packed galleries; light downstairs; performance average.——ITEMS: The Elks held high carnival in honor of William De Vere, of A Black Sheep, giving him a banquet 2.—Allie Newell of The Vanity Fair co., spent the time visiting her sisters and friends while here.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Matthews and Bulger in By the Sad Sea Waves to a good house Oct. 23; performance good. Beach and Bowers' Minstrels 24, 25; fair houses; performances good. Vanity Fair 28; poor house. Mistakes Will Happen pleased a good house 30. A Black Sheep 1; full house; audience pleased. A Breezy Time 3, 4; fair houses and performances. My Friend from India 6. Yon Yonson 8. Why Smith Left Home 9.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Vanity Fair 2 pleased a good house. Why Smith Left Home 8, canceled. My Friend from India 9. A Breezy Time 18.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): The Sleeping City 4 pleased a good house. My Son Ben 8, 9; good business; co. first-class. Toll Gate Inn 15. The American Girl 18. Central Grand Concert co. 21. Stetson's U. T. C. 28. Dewey's Reception 30.——ITEM: Daniel Lowery, author of My Son Ben, was obliged to leave the co. here, being called away by the sudden death of his son.

BURLINGTON.—HARVARD OPERA HOUSE (Mrs. W. K. Walker, manager): Kennedy's Players 6-11; good business and co. Repertoire: Teddy McGuire, the Irish Duke, She Couldn't Marry Three, The Two Thieves, East Lynne, Ten Nights in a Barroom, and The Little Savage. Toll Gate Inn 14. Fabio Romani 18. The American Girl 21. A Lion's Heart 4.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): A Temperance Town Oct. 30 pleased a large house; co. excellent. The Sleeping City 8. Dewey Celebration Moving Pictures 15, 16. The American Girl 21.——MUSIC HALL: Illustrated lecture by Frank R. Robertson 9. Emma Juch and Kaltenborn Quartette 27. Mars, magician, Dec. 9.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Heart of Maryland to large and delighted audience 3. The Sleeping City to small house 6. Vitagraph 13, 14. The American Girl 20.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Heart of Maryland 4; S. R. O. Toll Gate Inn 10.

BELLOWS FALLS.—OPERA HOUSE: 'Way Down East 2; fair house; every one pleased. The Heart of Maryland 6; small house; co. excellent.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): James-Kidder-Hanford co. in The Winter's Tales, The School for Scandal, and Macbeth 1-3; large and pleased audiences. Corinne in The Little Host 3; performance satisfactory; business good. Shore Acres 6; performance fine; S. R. O. Kelcey-Shannon co. 10. Otis Skinner 17.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Darkest Russia Oct. 30; business good; performance excellent. The Sporting Duchess 3; large and pleased audience. Louise Brehany Concert co. 8. Shore Acres 10.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Uncle Josh Spruceby Oct. 29; S. R. O.; performance good. The Corner Grocery 6 pleased a good audience. Under the Dome 7. Hearts of the Blue Ridge 10. A Wise Woman 13.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Sporting Duchess 4; good business; poor performance. Louise Brehany Concert co. 6; good business; good entertainment. Aerial Sextette 16.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Andrews Opera co. 8, 9, opened in Carmen to a large and delighted audience. Nashville Students 14. Otis Skinner 18. Rusco and Holland's Minstrels 22.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Andrews Opera co. 10, 11. Myrkle and Harder co. 13-18. Richards and Pringle's Minstrels 24.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Corinne in The Little Host 7; good house; performance fine. Shore Acres 9. Chapman-Warren co. 13-18.

HARRISONBURG.—Louise Brehany Concert co. 4; fair entertainment; small house. Nashville Students 13.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Corinne presented The Little Host to fair and pleased audience 6.

NEWPORT NEWS.—OPERA HOUSE (G. R. A. Booker, manager): Corinne in The Little Host 2; good business; audience pleased. Shore Acres 4.

SUFFOLK.—CITY HALL THEATRE (H. E. Elsne, manager): Louis Brehany Concert co. 13.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Jules Grau Opera co. Oct. 30-4, presenting Wang, The Mikado, Paul Jones, The Two Vagabonds, and The Gondoliers; good business; fair co. Hotel Topsy Turvy 6. A Genuine Gentleman 7. A Milk White Flag 8. Finnigan's Ball 9. A Romance of Coon Hollow, and Fogg's Ferry 10, 11.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): A Milk White Flag 3; first-class performance; every seat sold.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): In Old Kentucky Oct. 30; S. R. O.; performance first-class.

TACOMA.—THEATRE (L. A. Wing, resident manager): A Genuine Gentleman Oct. 28; good house. In Old Kentucky 31; house too small; people too many.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Humpty Dumpty Oct. 24, 25; light business. The Highwayman 26; S. R. O. A Wise Woman 27; fair business. Robert Downing 3, 4 in An Indiana Romance; light business. A Rag Time Reception 10, 11. Kellar 13. Zaza 14. A Contented Woman 17. Tim Murphy 18.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Little Irene Myers closed S. R. O. 28 with The Two Orphans, Little Lord Fauntleroy, and The Shadow Detective. Aubrey Dramatic co. 30-4 in The Land of the Living, The Fire Patrol, The Two Orphans, The Ring of Iron, The Brooklyn Handicap, and Condemned to Death. Gilbney-Hoeffler co. 6-11, playing Forgiven, The Charity Ball, The Woman in Black, and The Black Flag; S. R. O. A Country Merchant 13-15. Finnigan's Ball 16-18.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Under the Dome 3; S. R. O.; scenic effects excellent; co. fair. A Contented Woman 15.——ITEM: Commander R. M. G. Brown and Lieutenant Harry Middleton, U. S. N., who commanded the "Trenton" during the Samoan disaster, which incident is shown in Under the Dome, entertained the co. at dinner 30.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): The Corner Grocery 4 failed to appear. The Girl from Chili 8; good business; fair performance. A Breezy Time 18.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Andrews Opera co. in Martha and Carmen 6, 7; good lower houses; pleased audiences.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Modjeska in Marie Antoinette 3 to largest business in history of theatre; receipts over $1,000. Pudd'nhead Wilson 6. Chicago Symphony Orchestra 9. Primrose and Dockstader's Minstrels 10. Black Patti's Troubadours 15.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Little Minister Oct. 31. Hopkins' Trans-Oceanics presented a strong bill 5; large house. Elsie De Tourney 11, 12. Morrison's Faust 15. Hunting for Hawkins 18.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sol Smith Russell in A Poor Relation Oct. 31; packed house, giving satisfaction. The Spider and the Fly 2; topheavy house; poor performance. Ferris Comedians 6-11.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The best comic opera ever seen in this city was The Jolly Musketeer, presented by Jefferson De Angelis 2 to good business. A Bunch of Keys 4; poor co. Chicago Symphony co. 6 pleased a large house.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Meyers, manager): Hunting for Hawkins, with Edward Girard and Edward Garvie 7; large audience; clever and lively farce. Remember the Maine 11.

EAU CLAIRE.—GRAND OPERA HOUSE (Moore and Stussy Brothers, managers): Jefferson De Angelis in The Jolly Musketeer 4; large and pleased audience. Martin's U. T. C. 7; crowded house. Salisbury Orchestra to S. R. O. 9.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): The King of the Opium Ring 3 pleased a packed house. Hunting for Hawkins 6; house and co. good. Davidson Stock co. 20-25.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Jefferson De Angelis in The Jolly Musketeer 1; crowded house; pleased audience. Hunting for Hawkins 4; good house. Davidson Stock co. 12-18.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Davidson Stock co. closed a week's engagement 5; co. well received; good houses. Remember the Maine 16.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Davidson Stock co. opened for a week 6 in Love and Law; packed house; co. excellent. Brown's in Town 27.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): His better Half 20. At Gay Coney Island 23. Elsie DeTourney 24, 25. Black Patti's Troubadours 13 canceled.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): On the Suwanee River, 1; good business; entire satisfaction. The King of the Opium Ring 4; S. R. O.

NEW LONDON.—GRAND OPERA HOUSE (C. W. Rivers, manager): The People's Players 3-4; fair co.; poor business. Canadian Jubilee Singers 6; co. and business fair.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): On the Stroke of Twelve Oct. 31 gave satisfaction; good house. Remember the Maine 10. Dr. Jekyll and Mr. Hyde 15.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The King of the Opium Ring 2; crowded house; performance pleasing. The Stowaway to good house 5; performance fair.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark.——COLUMBIA THEATRE: Harry B. Sutherland, manager): His Better Half 19. Brown's in Town 26.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Nathoo, conjurer, 16. The Glad Hand 22.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Angell's Comedians 20-25.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Remember the Maine 14. In Gay Paris 20.

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WYOMING.

LARAMIE.—OPERA HOUSE H. E. Root, manager): Bittner Theatre co. 1-4 in Jim the Penman, A Persian Princess, A Modern Galatea, and All a Mistake; good business. Mattie Choate made a decided hit. 777 6.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Parson Jim 6-8 before fair houses. The last act somewhat atoned for the dullness of the earlier part of the play, but, taken as a whole, it fell dead. W. H. Pascoe, Frank Lander, and Genevieve Warren did good work. A Colonial Girl 9-11. Arizona 13.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Through the Breakers 6-11 opened to a packed house and every one was pleased. Maude Banks, Antoinette Walker, J. Hay Cossar, Sol Aiken, Joseph P. Keefe, Francis Gheen, and Charles Stewart all did well. The Rising Generation 13-18.——PRINCESS THEATRE (Robert Cummings, manager): The Cummings Stock co. revived East Lynne 6-11 to fair business. Florence Stone acquitted herself creditably. Ralph Cummings did conscientious work.——ITEM: Clara Butt gave a very successful concert at Massey Hall 6. Her programme consisted entirely of English songs, but she will sing a more classical repertoire 10. There was a good attendance.

WINNIPEG.—THEATRE (C. P. Walker, manager): Madame Modjeska Oct. 31, 1 to capacity in Mary Stuart, Much Ado About Nothing, and Macbeth; performances excellent. Besides the star, John E. Kellerd, Kate Dalglish, and Frederick Moseley came in for honors. A Stranger in New York 3, 4; good business; specialties entertaining. Opoponax (local) 7-9. Pudd'nhead Wilson 10. Hotel Topsy Turvy 15, 16. Black Patti's Troubadours 17, 18. Human Hearts 20, 21.——GRAND (W. H. Seach, manager): Valentine Stock co. in Hazel Kirke 30-1 and Ours 2-4; good business. Turned Up 6-8. An Unequal Match 9-11.

HALIFAX.—ACADEMY OF MUSIC (H. R. Clarke, manager): Robinson Opera co. Oct. 30-4 in The Chimes of Normandy, The Mascot, Said Pasha, Fra Diavolo, The Bohemian Girl, and La Grande Duchesse to excellent business, and commenced second week 6 in The Two Vagabonds to crowded house. Laura Clement and Lizzie Gonzalez, and Messrs. Lodge and Nelson have become big favorites.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Edwin Gordon Lawrence, supported by a capable co., presented For Her Sake 6, 7 to good houses. Morrison's Faust 10, 11. Joseph Murphy 13.——GRAND OPERA HOUSE (Joseph Frank, manager): A Man of Mystery 6-11 opened to a crowded house; play well received. The American Girl 13-18.

HAMILTON.—GRAND OPERA HOUSE (A. R. Louden, manager): For Her Sake 4: fair performance; good business. The Christian 6; good business; excellent performance. Morrison's Faust 7; large audience; satisfactory performance. Side Tracked 11. A Colonial Girl 13. The Mountain Hero 18. A Lion's Heart 20. Guy Brothers' Minstrels 21.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Willson, manager): For Her Sake 3 gave satisfaction to good business. The Air Ship 6; splendid performance; poor business; bad weather. A Colonial Girl packed the Opera House 7; excellent performance. Side Tracked 13.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Devil's Auction Oct. 31-2; big business; performances excellent. Culhane, Chace and Weston's Minstrels pleased a large audience 6. Moving Pictures of Dewey Parade 7-11. The Real Widow Brown 13-15. R. Watkin Mills 16.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): Passion Play Pictures Oct. 30-1. Morrison's Faust 2; largest house of season. Side Tracked 7.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Guy Brothers' Minstrels 6; good business; performance satisfactory.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Ariel Quartette Oct. 29; crowded house. Lyceum co. in The Merchant of Venice 3; fine production; large audience. Effie Hext deserves special mention as Portia. Othello 4; good business; pleased audience. Lincoln's U. T. C. 18.

LONDON.—OPERA HOUSE (A. E. Roote, manager): Side Tracked 4; Big matinee and S. R. O. night; performance good. The Christian 7; crowded house. Parson Jim 9. A Colonial Girl 14. Guy Brothers' Minstrels 16.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Morrison's Faust Oct. 30; excellent performance; good business. Side Tracked 7. Guy Brothers' Minstrels 10. Anderson Theatre co. 13-18.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; Ed Varney, Jr., manager): French Opera co. Oct. 25, 26; big business. For Her Sake opened for three nights 8 to a good house. Morrison's Faust 13, 14. Anna Eva Fay 27.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Morrison's Faust 6; large but disappointed audience. A Hot Old Time in Dixie 10. Lincoln's U. T. C. 13.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): Side Tracked 2; big business. Morrison's Faust 4; crowded house. A Colonial Girl 8.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): Monte Cristo 4; fair audience. Morrison's Faust 8.——KING'S MUSIC HALL (N. W. E. King, manager): Dark.

VICTORIA.—THEATRE (Robert Jamison, manager): In Old Kentucky 1; packed house; satisfied audience. A Genuine Gentleman 4. A Milk White Flag 6.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): The Merchant of Venice 16. A Man of Mystery 21.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Monte Cristo 2 to light business; performance tolerable. Side Tracked 9.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Why Smith Left Home 8. U. T. C. 11. Armstrong Benefit Concert 23.

BELLEVILLE.—CARMEN OPERA HOUSE (Fred Adams, manager): Joseph Murphy in The Kerry Gow 3; good business.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): Why Smith Left Home 7; co. fair; good audience.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Side Tracked 6; good house; good performance.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Monte Cristo 7. Why Smith Left Home 14.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

▲ **BACHELOR'S HONEYMOON** (Warde and Sackett): Macon, Ga., Nov. 14, Albany 15, Americus 16, Jacksonville, Fla., 17, 18, Brunswick, Ga., 20, Savannah 21, Charleston, S. C., 22, Augusta, Ga., 25, Athens 27, Rome 28, Knoxville, Tenn., 29, Roanoke, Va., 30.
▲ **BLACK SHEEP**: Denver, Col., Nov. 13-18, Parsons, Kas., 20, Ft. Scott 21.
▲ **BRIERY TIME** (Eastern): Merle H. Norton, mgr.): E. Palestine, O., Nov. 14, Rochester, Pa., 15, Wellsville, O., 16, Toronto 17, Wellsburg, W. Va., 18, Washington, Pa., 20, Waynesburg 21, Canonsburg 22, Tarentum 23, Butler 24, Apollo 25.
▲ **BUNCH OF KEYS** (Gus Bothner, mgr.): Austin, Tex., Nov. 14, Charles City, Ia., 15, Algona 16, Webster City 17, Boone 18, Omaha, Neb., 19, Red Oak, Ia., 20, Creston 21, Ottumwa 22, Fairfield 23, Mt. Pleasant 24, Cedar Rapids 25, Davenport 26, Lewistown, Ill., 27, Lincoln 28, Clinton 29, Decatur 30, Mattoon Dec. 1, Terre Haute, Ind., 2.
▲ **CHILD OF THE SOUTH** (Brady and Rogers, mgrs.): Portland, Ind., Nov. 14, Alexandria 15, Elwood 16, Tipton 17, Muncie 18, Peru 21, Rochester 22, Valparaiso 23, Niles, Mich., 24, Marshall 25, Battle Creek 27, Lansing 28, Flint 29, Bay City 30.
▲ **CHINESE ROMANCE**: Paterson, N. J., Nov. 14, 15.
▲ **COLONIAL GIRL** (Daniel Frohman, mgr.): London, Ont., Nov. 14, Port Huron, Mich., 15, Bay City 16, Saginaw 17, Jackson 18, Toledo, O., 20, Lima 21, Columbus 22, Dayton 23, Indianapolis, Ind., 24, Ft. Wayne 25, Milwaukee, Wis., 27-29, La Crosse 30.
▲ **CONTENTED WOMAN** (Belle Archer; Fred E. Wright, mgr.): Brownsville, Pa., Nov. 14, Uniontown 15, Morgantown, W. Va., 16, Wheeling 17, Easton, Pa., 27.
▲ **DAY AND A NIGHT** (Harry Phillips, mgr.): Muncie, Ind., Nov. 14, Anderson 15, Marion 16, Logansport 17, So. Bend 18, Lafayette 20, Danville 21, Terre Haute 22, Decatur, Ill., 23, Springfield 24, Bloomington 25, Peoria 27, Galesburg 28, Monmouth 29, Quincy 30, Madison, Ia., Dec. 1, Keokuk 2, St. Louis, Mo., 3-9.
▲ **FEMALE DRUMMER**: Kansas City, Mo., Nov. 12-18, St. Louis 20-25.
▲ **GRIP OF STEEL**: Hartford, Conn., Nov. 13-15, Bridgeport 16-18.
▲ **GUILTY MOTHER** (Henry Myers, mgr.): Indianapolis, Ind., Nov. 13-15, Columbus, O., 16-18, Cincinnati 19-24, E. St. Louis, Ill., 26, Macon, Mo., 27, Chillicothe 28, St. Joseph 29, 30.
▲ **HIGH TOWED BURGLAR** (Hollis E. Cooley, mgr.): Dayton, O., Nov. 13-15, Chicago, Ill., 20-25.
▲ **HOT OLD TIME** (The Rays): Brooklyn, N. Y., Nov. 13-18, Syracuse 20-22, Rochester 23-25, Philadelphia, Pa., 27-Dec. 2.
▲ **HOT OLD TIME** (Eastern; E. A. Braden, mgr.): Canandaigua, N. Y., Nov. 14, Geneva 15, Penn Yan 16, Corning 17, Binghamton 18, Owego 20, Elmira 21, Ithaca 22, Wilkes-Barre, Pa., 23, Pittston 24, Scranton 25, Carbondale 27, Susquehanna 28, Oneonta, N. Y., 29, Poughkeepsie 30.
▲ **HOT OLD TIME** (Western): Colorado Springs, Col., Nov. 14, Pueblo 15, Leadville 16, Aspen 17, Grand Junction 18, Salt Lake City, U., 20, 21, Butte, Mont., 22-25, Helena 27, Great Falls 28, Dillon 29, Anaconda 30.
▲ **HOT OLD TIME IN DIXIE**: Newcastle, Ind., Nov. 14, Franklin 16, Brazil 17, Urbana, Ill., 18, Peoria 19, Moline 20, Davenport 21, Galesburg 22, Pekin 23, Canton 25.
▲ **HUSBAND ON SALARY**: Davenport, Ia., Nov. 21.
▲ **JOLLY IRISHMAN** (Charles De Vaux, mgr.): Seneca Falls, N. Y., Nov. 14, Phelps 15, Geneseo 16.
▲ **LADY OF QUALITY** (Eugenie Blair; E. F. Mullolland, mgr.): San Francisco, Cal., Nov. 13-18, Oakland 20, 21, Los Angeles 22-25, San Diego 26-30.
▲ **MAN OF AFFAIRS** (H. W. Taylor, mgr.): Marathon, N. Y., Nov. 14, Owego 15, Wayland 16, Friendship 17, Cuba 18.
▲ **MAN OF MYSTERY** (R. N. McDowell, mgr.): Montreal, Can., Nov. 13-18.
▲ **MERRY CHASE** (Lyman Bros.): Columbus, Ia., Nov. 14, Signourey 15, Des Moines 16-18, Grinnell 20, Marengo 21, West Liberty 22, Muscatine 23, Washington 24, Keithsburg, Ill., 25, Macomb 27, Jacksonville 28, Beardstown 29, Carlinville 30, Taylorville Dec. 1, Pana 2.
▲ **MILE WHITE FLAG** (Dunne and Ryley, mgrs.): Anaconda, Mont., Nov. 14, Butte 15, 16.
▲ **PAIR OF BLACK EYES** (Betts and Patee, mgrs.): Bates, O., Nov. 14, Hamilton 15, Richmond, Ind., 16, Greenville, O., 17, Winchester, Ind., 18, Ft. Recovery, O., 20, Celina 21, St. Mary's 22, New Bremen 23, Hartford City, Ind., 24, Decatur 25, Union City 27, Newcastle 28, Tipton 29, Kokomo 30.
▲ **PATRIOT SPY** (Charles Hoerlein, mgr.): Paterson, N. J., Nov. 13-15, Hoboken 16-18, Holyoke, Mass., 20-22, Northampton 24.
▲ **RAG TIME RECEPTION** (E. W. Bronflow, mgr.): Steubenville, O., Nov. 14, E. Liverpool 15, Alliance 16, Youngstown 17, 18, Ashtabula 20, Lorain 21, Norwalk 22, Toledo 23-25, Findlay 27, Tiffin 28, Bucyrus 29, Columbus 30-Dec. 2.
▲ **ROMANCE OF COON HOLLOW** (George B. Gaston, mgr.): Portland, Or., Nov. 13, 14, Astoria 15, Tacoma, Wash., 17, 18, Seattle 20-25, Walla Walla 27, Pendleton, Or., 28, Baker City 29, Boise City, Id., 30, Ogden, U., Dec. 2, Salt Lake City 4-6.
▲ **RUNAWAY GIRL**: Chicago, Ill., Nov. 6-18, St. Louis, Mo., 20-25, Kansas City 27-Dec. 2.
▲ **SOLDIER OF THE EMPIRE** (A. G. Fielding, mgr.): Paterson, N. J., Nov. 16-18.
▲ **STRANGER IN A STRANGE LAND**: Springfield, Mass., Nov. 24.
▲ **STRANGER IN NEW YORK** (A. Thalheimer, mgr.): Great Falls, Mont., Nov. 14, Anaconda 15, Butte 16-18, Missoula 20, Spokane, Wash., 21, Victoria, B. C., 22, Vancouver 24, New Whatcom, Wash., 25, Seattle 26, 27, Tacoma 28, Portland, Or., 29, 30.
▲ **TEMPERANCE TOWN** (Richards and Canfield; A. A. Ashley, prop. and mgr.): Derby, Conn., Nov. 14, Waterbury 15, Wallingford 16, Torrington 17, Winsted 18, N. Adams, Mass., 20, Greenfield 21, Williamstown 22, Bennington, Vt., 23, Hudson, N. Y., 24, Cohoes 25, Utica 27, Ilion 28, Glens Falls 29, Troy 30.
▲ **TEXAS STEER**: Maquoketa, Ia., Nov. 14, Sterling, Ill., 15, Joliet 16, Kankakee 17, Crawfordsville, Ind., 18, Louisville, Ky., 20-25, Evansville, Ind., 26, Terre Haute 27, Frankfort 28, Elkhart 29, So. Bend 30.
▲ **TRIP TO CHINATOWN** (Fred E. Wright, mgr.): Milwaukee, Wis., Nov. 13-18.
▲ **TRIP TO COONTOWN** (Cole and Johnson): Chicago, Ill., Nov. 13-18.
▲ **TURKISH BATH**: Kirksville, Mo., Nov. 20.
▲ **WHITE ELEPHANT** (Frederick North, mgr.): Chanute, Pa., Nov. 14, Ft. Scott 15, Parsons 16, Girard 17.
▲ **WISE GUY** (Hayes and Lyton; Richard Hyde, mgr.): Cincinnati, O., Nov. 13-18.
▲ **WISE WOMAN** (Marie Lamour; F. G. Conrad, mgr.): Uniontown, Pa., Nov. 14, Charleroi 15, McKeesport 16, Butler 17, Johnstown 18, Altoona 20, Philipsburg 22, Du Bois 23, Renovo 24, Williamsport 25, Danville 27, Shamokin 28, Mt. Carmel 29, Allentown 30, Wilmington, Del., Dec. 1, Columbia, Pa., 2.
▲ **YOUNG WIFE**: Syracuse, N. Y., Nov. 13-15, Rochester 16-18, Philadelphia, Pa., 20-25.
ADAMS BROTHERS' REPERTOIRE: Meriden, Conn., Nov. 13-18, Pawtucket, R. I., 20-25.
ADAMS, MAUDE (Charles Frohman, mgr.): Springfield, Mass., Nov. 14, Northampton 15, New Britain, Conn., 16, Bridgeport 17, New Haven 18, Philadelphia, Pa., 20-Dec. 2.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 13-Dec. 2.
ANDERSON THEATRE (Ed Anderson, mgr.): Chatham, Ont., Nov. 13-18.
AN EASY MARK (C. A. Burt, mgr.): Chicago, Ill., Nov. 13-25; Columbus, O., 30-Dec. 2.
ANGELL COMEDIANS: De Pere, Wis., Nov. 13-18, Oconto 20-25.
ARIZONA (Kirke La Shelle and Fred R. Hamlin, props.): Toronto, Can., Nov. 20-22, Buffalo, N. Y., 23-25, Washington, D. C., 27-Dec. 2.
ARTHUR, JULIA: New York city 24—indefinite.
AT GAY CONEY ISLAND: Champaign, Ill., Nov. 13.
AT PINEY RIDGE: Grand Rapids, Mich., Nov. 13-18, Detroit 20-25, Toledo, O., 26-29, Sandusky 30, Elyria Dec. 1, Akron 2.
AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Easton, Pa., Nov. 14, Scranton 15, Wilkesbarre 16, Trenton, N. J., 17, Wilmington, Del., 18, Jersey City, N. J., 20-25, Brooklyn, N. Y., 27-Dec. 2.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Cumberland, Md., Nov. 13-18, Johnstown, Pa., 20-22, Altoona 23-25, Williamsport 27-Dec. 2.
AUNT JERUSHA (W. S. Campbell, mgr.): Le Mars, Ia., Nov. 14, Sioux City 15, Blair, Neb., 16, Council Bluffs, Ia., 17, Fremont, Neb., 18, Schuyler 20, York 21, Fairbury 22, Wymore 23, Lincoln 24, 25, Nebraska City 27, Atchison, Kan., 28, Holton 29, Junction City 30, Emporia Dec. 1, Topeka 2.
BALDWIN-MELVILLE: Charleston, S. C., Nov. 13-18, Mobile, Ala., 27-Dec. 2.
BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Jackson, Miss., Nov. 14, Vicksburg 15, Greenville 16, Memphis, Tenn., 17, 18, Cairo, Ky., 20, Evansville, Ind., 22, Vincennes 23, Terre Haute 24, Anderson 25, Lafayette 27, Muncie 28, Ft. Wayne 29, Grand Rapids, Mich., 30.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): Philadelphia, Pa., Oct. 23-Nov. 18, Boston, Mass., 20-Dec. 2.
BEN HUR: New York city Nov. 20—indefinite.
BENNETT MOULTON (A): Earl Burgess, mgr.): Auburn, N. Y., Nov. 13-18, Easton, Pa., 20-25, Harrisburg 27-Dec. 2.
BENNETT MOULTON (B): Poughkeepsie, N. Y., Nov. 13-18, Newburgh 20-25, Yonkers 27-Dec. 2.
BLUE JEANS: Pittsfield, Mass., Nov. 14, Cohoes, N. Y., 15, Albany 16-18, Mt. Vernon 20, Bridgeport, Conn., 21, Yonkers, N. Y., 22, Amsterdam 24, Johnstown 27, Gloversville 28, Little Falls 29, Schenectady 30.
BON TON STOCK: Washington, Pa., Nov. 13-18.
BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Iowa City, Ia., Nov. 14, Cedar Rapids 15, Marshalltown 16, Waterloo 17, Decorah 18, Dubuque 20, Plattville 21, Freeport, Ill., 22, Rockford 23, Madison, Wis., 24, Green Bay 27, Appleton 28, Sheboygan 29, Oshkosh 30.
BURRILL COMEDY (Laura Hulbert; Charles W. Burrill, mgr.): York, Pa., Nov. 13-18, Scranton 20-25.
CAMERON CLEMENS (Harry Bubb, mgr.): Elizabeth, N. J., Nov. 13-18, Paterson 20-25, Peekskill, N. Y., 27-Dec. 2.
CARNER STOCK (Harry L. Webb, mgr.): Warren, O., Nov. 13-18.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Manchester, N. H., Nov. 13-18, Augusta, Me., 20-25, Bangor 27-Dec. 2.
CARROLL COMEDY: Sistersville, W. Va., Nov. 13-18.
CASEY'S TROUBLES (Alfred Kelcy): Neosho, Mo., Nov. 13, 14, Van Buren, Ark., 15, 16, Clarksville 17, 18, Russellville 20, Dardenelle 21, Morrillton 22.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN: Lynchburg, Va., Nov. 13-18.
CHASE-LISTER THEATRE (Will M. Carroll, mgr.): Fremont, Neb., Nov. 20-26.
CHATTANOOGA (Jay Simms, mgr.): Helena, Ark., Nov. 14, Greenville, Miss., 15, Vicksburg 16, Jackson 17, 18, Selma, Ala., 20, Birmingham 21, Montgomery 22, Atlanta, Ga., 23-25, Chattanooga, Tenn., 27, Huntsville, Ala., 28, Florence, Tenn., 29, Jackson 30, Paducah, Ky., Dec. 1, Henderson 2, Owensboro 4, New Albany, Ind., 5, Seymour 6.
CHESTER, ALMA (O. W. Dibble, mgr.): Haverhill, Mass., Nov. 13-18, Fitchburg 20-25, Chelsea 27-Dec. 2.
CHESTER DE VONDE STOCK (C. Walters, mgr.): Reading, Pa., Nov. 13-18, Wilmington, Del., 20-25.
CHICAGO STOCK (C. H. Rosskam, mgr.): Burlington, Ia., Nov. 13-15, Quincy, Ill., 16-18, Hannibal, Mo., 23-25.
CLARKE, CRESTON (H. W. Storm, mgr.): Canton, O., Nov. 14, Mansfield 15, Sandusky 16, Toledo 17, 18, Columbus 20, 21, Dayton 22, Louisville, Ky., 23-25, Frankfort 27, Danville 28, Paris 29, Lexington 30.
CLARKE, HARRY CORSON (What Happened to Jones; What Did Tompkins Do): San Francisco, Cal., Nov. 12-18, San Jose 20, Stockton 21, Sacramento 22, 23, Fresno 24, Los Angeles 26-Dec. 2.
COGHLAN, CHARLES: Kansas City, Mo., Nov. 13-18, Omaha, Neb., 20-22, Marshalltown, Ia., 25.
COHAN, G'S (Adam K. Bodes, prop. and mgr.): Conneaut, O., Nov. 20-25.
COLLINS, MYRA (Bennett and Ingraham, mgrs.): Marceline, Mo., Nov. 13-18, Brookfield 20-25, Milan 27-Dec. 2.
COLLIER, WILLIE (Smyth and Rice, mgrs.): Newark, N. J., Nov. 13-18, Brooklyn, N. Y., 20-25.
COLUMBIA BIG STOCK (Edw. C. Stewart, mgr.): Valparaiso, Ind., Nov. 13-18, Alton, Ill., 20-25, Louisiana, Mo., 27-Dec. 2.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOTE, BERT (William M. Goodhue, mgr.): New York city Nov. 13-18, Bellefonte, Pa., 20, Altoona 21, Butler 22, Franklin 23, Warren 24, Meadville 25, Titusville 27, New Castle 28, Ashtabula, O., 29, Warren 30, New Philadelphia Dec. 1, E. Liverpool 2.
COURTED INTO COURT (Clifford and Huth): Baltimore, Md., Nov. 13-18, Cleveland, O., 20-25, Philadelphia, Pa., 27-Dec. 2.
CRANE, WILLIAM H. (Joseph Brooks, mgr.): New York city Oct. 2—indefinite.
DAILY STOCK: Visalia, Cal., Nov. 18, Bakersfield 20-25, Redlands 27-Dec. 2.
DALRYMPLE COMEDY: Larned, Kan., Nov. 13-18, Dodge City 20-25, Garden City 27-Dec. 2.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Atlanta, Ga., Nov. 14, Birmingham, Ala., 15, Montgomery 16, Selma 17, Meridian, Miss., 18, Shreveport, La., 19, Marshall, Tex., 20, Palestine 21, Tyler 22, Corsicana 23, Bryan 24, Houston 25, Galveston 26, Brenham 27, Temple 28, Austin 29, San Antonio 30, Belton Dec. 1, Ft. Worth 2.
DAUGHTERS OF THE POOR (Carrie Ezier): Pawtucket, R. I., Nov. 13-15, Woonsocket 16, New Britain, Conn., 18, Waterbury 20, 21, Meriden 22, New Haven 23-25, Bridgeport, 28, 29.
DAVIDSON STOCK (Kelly and Kent): Sheboygan, Wis., Nov. 13-18, Fond du Lac 20-25, Racine 27-Dec. 2.
DEVIL'S ISLAND (Frank Beresford, mgr.): Chicago, Ill., Nov. 5-18, Buffalo, N. Y., 20-25, Rochester 27-29, Syracuse 30-Dec. 2.
DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): Columbus, O., Nov. 14, Toledo 15, 16, Dayton 20, Frankfort, Ind., 24, Indianapolis 25, Washington, D. C., 27-Dec. 2.
DODGE, SANFORD: Cando, N. D., Nov. 15, Minot 25, Carrington 30.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DONOVANS, THE (Dewey's Reception; B. Henry, mgr.): Bristol, R. I., Nov. 14, Newport 15, Fall River, Mass., 16-18.
DON'T TELL MY WIFE (Felix Risser, mgr.): Urbana, O., Nov. 14, Bellefontaine 15, Kenton 16, Galion 17, Bucyrus 18, Mansfield 20, Tiffin 21, Fostoria 22, Defiance 23, No. Baltimore 24, Findlay 25.
D'ORMOND-FULLER: Bath, N. Y., Nov. 13-18.
DREW, JOHN: New York city Sept. 11—indefinite.
EIGHT BELLS (Byrne Bros.'): Mahanoy City, Pa., Nov. 18.
ELDON'S COMEDIANS (G. H. Elden, mgr.): Canton, Ill., Nov. 13-18, Lincoln 20-25.
ELLEFORD CO.: Napa, Cal., Nov. 13-18, Petaluma 20-25, Sacramento 26-Dec. 9.
ELROY STOCK (E. S. Brigham, mgr.): E. Liverpool, O., Nov. 13-18, New Castle, Pa., 20-25, Wheeling, W. Va., 27-Dec. 2.
ELROY STOCK (A: J. Snyder Macy, mgr.): Lawrence, Mass., Nov. 13-18, Portland, Me., 20-25, Lewiston 27-Dec. 2.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Boston, Mass., Nov. 6-18, Brooklyn, N. Y., 20-25, Philadelphia, Pa., 27-Dec. 2.
EMPIRE THEATRE: Marshall, Mo., Nov. 13-15.
ERWOOD STOCK: Barnesville, O., Nov. 13-18, Shawnee 20-25, Wrightsville 27-Dec. 2.
EWING-TAYLOR: Denton, Tex., Nov. 13-18.
FABIO ROMANI (Arden Benedict, mgr.): Glens Falls, N. Y., Nov. 14, Ticonderoga 15, Whitehall 16, Fairhaven, Vt., 17, Burlington, Mass., 18, St. Albans 19, St. Johns, P. Q., 21, Cornwall, Ont., 22, Ottawa 23-25, Smith's Falls 27, Brockville 28, Lowville 29, Watertown 30.
FAUST (Morrison): Waukegan, Ill., Nov. 14, Racine, Wis., 15, Elgin, Ill., 16, Belvidere 17, Clinton, Ia., 18, Marshalltown 22.
FERGUSON BROTHERS' COMEDY: Mt. Sterling, Ky., Nov. 13-18, Ashland 20, Richmond 27-29, Maysville 30-Dec. 2.
FERRIS COMEDIANS (Dick Ferris, mgr.): La Crosse, Wis., Nov. 13-18, Sioux Falls, S. D., 20-25, Sioux City, Ia., 27-Dec. 2.
FINNIGAN'S BALL (Joseph W. Spears, mgr.): Wheeling, W. Va., Nov. 16-18, Milwaukee, Wis., 27-Dec. 2.
FISKE, MRS. (Charles E. Power, mgr.): New York city Sept. 12—indefinite.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FOR HER SAKE (Edwin Gordon Lawrence, mgr.): Montreal, Can., Nov. 13-18.
FRENCH, IRVING: Chillicothe, O., Nov. 13-15.
FRENCH, R. E., THEATRE: Ou' Appelle, Assiniboia, Nov. 14, Indian Head 15, Wolsley 16, Broadview 17, Virden 18, Brandon, Man., 20-25, Souris 27, Carberry 28, Portage La Prairie 30-Dec. 2.
FRISBIE STOCK: Albena, Mich., Nov. 13-18, Ausable 20-22, Saginaw 27-Dec. 2.
FROST STOCK: Ft. Fairfield, Me., Nov. 13-18.
GALLAGHER STOCK: Deep River, Conn., Nov. 13-15, Ivoryton 16-18.
GASKELL STOCK: Pittsburg, Kan., Nov. 13-18.
GIBNEY-HOEFFLER (Eastern; Jack Hoeffler, mgr.): Sharon, Pa., Nov. 13-18, Sandusky, O., 20-25.
GILLETTE, WILLIAM: New York city Nov. 6—indefinite.
GILMORE, BARNEY (Kidnapped in New York; K. T. McCullough, mgr.): Wilkes-Barre, Pa., Nov. 13-18, Scranton 16-18.
GILMORE, PAUL (The Musketeers): Topeka, Kan., Nov. 13-18.
GOODWIN, NAT: Chicago, Ill., Nov. 6—indefinite.
GOTHAM COMEDY: Fishkill, N. Y., Nov. 12-14, New Milford, Conn., 17, 18, Danbury 20-22, Waterbury 23, Thomaston 24.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
GREAT NORTHERN STOCK: Robinson, Ill., Nov. 13-18.
HACKETT, JAMES K. (Daniel Frohman, mgr.): Montgomery, Ala., Nov. 14, Columbus, Ga., 15, Macon 16, Jacksonville, Fla., 17, Savannah 18, Charleston, S. C., 20, Augusta, Ga., 21, Atlanta 22, 23, Birmingham, Ala., 24, Nashville, Tenn., 25, St. Louis Mo., 27-Dec. 2.
HALL, DON C.: Keithsburg, Ill., Nov. 13-18.
HANS HANSON: Glenwood, Ia., Nov. 14.
HARCOURT, JESSIE (Charles K. Harris, mgr.): Dover, N. H., Nov. 13-18, Manchester 20-25.
HASWIN, CARL (A Lion's Heart): Utica, N. Y., Nov. 13, 14, Penn Yan 15, Lockport 16, Niagara Falls 17, St. Catherines, Can., 18, Hamilton 20, Belleville 21, Rockville 22, Ottawa 23-25, Montreal 27-Dec. 2.
HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): Washington, D. C., Nov. 13-18, Newark, N. J., 20-25, Worcester, Mass., 27-Dec. 2.
HEARTS OF OAK (Berne's: William B. Gross, mgr.): Newark, N. J., Nov. 13-18, Stamford, Conn., 20, Derby 21, Middletown 22, Meriden 23, Hartford 24, 25, Waterbury 27, Torrington 28, Pittsfield, Mass., 29, Holyoke 30, Springfield Dec. 1, 2.
HEARTS OF THE BLUE RIDGE: Altoona, Pa., Nov. 14.
HELD, ANNA: New York city Nov. 13—indefinite.
HENDRICKS, BEN (A Yeoman Yentleman; Arthur G. Alston, mgr.): Butte, Mont., Nov. 12-14, Helena 15, Bozeman 16, Billings 17, Sheridan, Wyo., 18, Deadwood, S. D., 20, Lead City 21, Alliance, Neb., 23, Grand Island 24, Hastings 25, Council Bluffs, Ia., 26, Missouri Valley 27, Omaha, Neb., 28, 29, Joplin, Mo., 30.
HERNE, JAMES A. (Liebler and Co.): Boston, Mass., Oct. 23—indefinite.
HERO OF THE OREGON (Paul L. Aiken, mgr.): Brockport, N. Y., Nov. 15, Middleport 16.
HI HUBBARD (Ryno and Williams, mgrs.): Pittston, Pa., Nov. 14, Hazleton 16, Pottstown 17.
HILLMAN, MAUDE: Brockton, Mass., Nov. 13-18, Newport, R. I., 20-25, New Bedford, Mass., 27-Dec. 2.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Columbia, Pa., Nov. 13-18, Lebanon 20-25, York 27-Dec. 2.
HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): La Salle, Ill., Nov. 13-18, Elgin 20-25, Rock Island 27-Dec. 2.
HIS BETTER HALF: Toledo, O., Nov. 16-18.
HIS EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): Milwaukee, Wis., Nov. 12-15, Rockford, Ill., 16, Evansville, Ind., 18, Louisville, Ky., 20-22, Lexington 23, Dayton, O., 24, Lafayette, Ind., 25, Springfield, O., 27, Terre Haute, Ind., 28, Indianapolis 29, Toledo, O., 30.
HOLDEN COMEDY (No. 2): Ottawa, Ill., Nov. 13-18, Aurora 20-25.
HOLLIS, LORRAINE: Annapolis, Md., Nov. 13, 14.
HOPKINS STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOTEL TOPSY TURVY (Dunne and Ryley, mgrs.): Winnipeg, Man., Nov. 15, Grand Forks, N. D., 17, Fargo 18, St Paul, Minn., 20-25, Minneapolis 27-Dec. 2.
HOWARD-DORSET: Gas City, Ind., Nov. 13-18, Converse 20-25.
HOW SMITH MET JONES (George Hemple, mgr.): Des Moines, Ia., Nov. 13-15, Cedar Rapids 16, Clinton 17, Moline, Ill., 18, Rock Island 19, Galesburg 20, Peoria 21, Bloomington 22.
HUMAN HEARTS (W. E. Nankeville, mgr.): Boone, Ia., Nov. 14, Ft. Dodge 15, Cherokee 16, Sioux City 17, Winnipeg, Man., 20, 21, Grafton, N. D., 22, Grand Forks 23, Crookston 24, Fargo, 25, Billings, Mont., 27, Livingston 28, Bozeman 29, Great Falls 30, Helena Dec. 1, Anaconda 2.
HUMPTY DUMPTY: St. Louis, Mo., Nov. 12-17.
HUNTLEY-JACKSON: Lewiston, Pa., Nov. 13, 14, Altoona 16-18, Johnstown 20-25, Cumberland, Md., 27-Dec. 2.
IN OLD KENTUCKY: Los Angeles, Cal., 13-15, San Francisco 20-Dec. 2.
IN PARADISE: Detroit, Mich., Nov. 13-18.
IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 27—indefinite.
IRVING, HENRY: New York city Oct. 30-Nov. 18, Boston, Mass., 20-Dec. 9.
JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Evansville, Ind., Nov. 14, Lexington, Ky., 15, Louisville 16, 17, Nashville, Tenn., 18, Birmingham, Ala., 20, Montgomery 21, Meridian, Miss., 22, Jackson 23, Vicksburg 24, Shreveport, La., 25, Dallas, Tex., 27, 28, Ft. Worth 29, Waco 30, Dec. 1, Austin 2.
JEFFERSON, JOSEPH: Indianapolis, Ind., Nov. 14, Columbus, O., 15, Dayton 16, Decatur, Ind., 17, Springfield, Ill., 18, St. Louis, Mo., 20-25, Hannibal 27.
JOHNNY ON THE SPOT (Hanford and Hart): Marion, O., Nov. 14, Wapakoneta 17, St. Mary's 18, Ottawa 20, Findlay 21, Kenton 22, Toledo 23-25, Grand Rapids, Mich., 26-29.
JOHNSON COMEDY: Jamestown, N. Y., Nov. 13-18.
JOLLY OLD CHUMS: Parsons, Kan., Nov. 15.
JUST BEFORE DAWN (Lincoln J. Carter, prop.): Shelby, O., Nov. 15, New Philadelphia 17, Cambridge 18, Wheeling, W. Va., 20-22.
KELCEY-SHANNON: Wilmington, Del., Nov. 14, Norfolk, Va., 15, Newport News 16, Richmond 17, 18, Wilmington, N. C., 20, Charleston, S. C., 21, Savannah, Ga., 22, Jacksonville, Fla., 23, Macon, Ga., 24, Athens 25, Birmingham, Ala., 27, Chattanooga, Tenn., 28, Atlanta, Ga., 29, 30.
KELLY'S KIDS: Minneapolis, Minn., Nov. 13-18, Winona, Wis., 20, La Crosse 21, Dubuque, Ia., 22, Rockford, Ill., 24, Belvidere 25, Chicago 27-Dec. 2.
KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): Albany, N. Y., Nov. 14, Troy 15, Syracuse 16, Rochester 17, 18, New York city 20-Dec. 23.
KENNEDY PLAYERS: N. Adams, Mass., Nov. 13-18.
KERKHOFF-LOCKE: Greenleaf, Kan., Nov. 13-18.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Maysville, Ky., Nov. 13-18, Portsmouth, O., 20-25.
KILFOIL STOCK: Dixon, Ill., Nov. 20-25.
KING DRAMATIC (N. Apel, mgr.): Yonkers, N. Y., Nov. 13-18, Schenectady 20-25, Troy 27-Dec. 2.
KLIMT-HARRIS: Savannah, Ga., Nov. 13-18.
KNORR O' TENNESSEE: Toledo, O., Nov. 13-15.
LADADIE, HUBERT (Edwin Patterson, mgr.): Paola, Kan., Nov. 14, Chanute 16, Cherokee 17, Weir City 18, Columbus 20, Oswego 21, Independence 22, Sedan 23, Arkansas City 24, Perry, Ok. T., 25, Ponca City 27, Guthrie 28, Oklahoma City 29, Norman 30, Purcell, I. T., Dec. 1, Ardmore 2.
LA PORTE COMEDY: Watkins, N. Y., Nov. 13-18.
LEE, AMY (A. G. Delamater, mgr.): Lebanon, Pa., Nov. 14, Carlisle 16, Hazleton 18.
LENNON STOCK (M. W. Zielle, mgr.): Oakland City, Ind., Nov. 13-18.
LEONARD, Alexander: Rensselaer, Ind., Nov. 13-18, Brookston 20-22, Monticello 23-25, Goodland 27-Dec. 2.
LEROYLE, HENNESSY (Other People's Money): W. S. Butterfield, mgr.): Kane, Pa., Nov. 14, Punxsutawney 15, Clearfield 16, Philipsburg 17, Lock Haven 18, Renova 20, Canton 21, Williamsport 22, Lewisburg 23, Bloomsburg 24, Ashland 25, Hazleton 27, Bloomsburg 28, Bellefonte 29, Altoona 30, Johnstown Dec. 1, Jeannette 2.
LESLIE, LEONA: Fredericton, N. B., Nov. 13-18.
LEWIS, JEANNETTE: Junction City, Kan., Nov. 13-18, Parsons 20-25.
LEYBURNE'S BON TONS (Frank B. Shalters, mgr.): Washington, Pa., Nov. 13-18, McKeesport 20-25.
LINDLEY, HARRY: Winnipeg, Man., Nov. 13-18.
LITTLE TRIXIE (Fred Robbins, mgr.): Waterbury, Conn., Nov. 16-18.
LOST IN NEW YORK (W. H. Ryno, mgr.): Chelsea, Mass., Nov. 14, Nashua, N. H., 15, Lowell, Mass., 16-18, Lynn 20-22, Waterbury, Conn., 23-25.
LYCEUM STOCK (Daniel Frohman, mgr.): Philadelphia, Pa., 6-18, Washington, D. C., 20-25, New York city 27—indefinite.
MACAULEY-PATTON: Bradford, Pa., Nov. 13-18, Jamestown, N. Y., 20-25, Meadville, Pa., 27-Dec. 2.
MACHAN AND WHITCHER: Belleville, Can., Nov. 13-18.
MACK, ANDREW (Rich and Harris, mgrs.): Boston, Mass., Nov. 6-18, Lawrence 20, Lowell 21, 22, Haverhill 23, Portland, Me., 24, 25, Providence, R. I., 27-Dec. 2.
McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Wichita, Kan., Nov. 14, Wellington 15, Caldwell 16, Winfield 17, Independence 18, Carthage, Mo., 20, Rich Hill 21, Harrisonville 22, Sedalia 23, Junction City 24.
McFADDEN'S FLATS (Gus Hill): Jersey City, N. J., Nov. 13-18.
McHENRY, NELLIE: Toronto, Can., Nov. 13-15, Buffalo, N. Y., 16-18.
McPHEE'S CO.: Larimore, N. D., Nov. 14, 15.
MILE. FIFI (No. 1; Brady and Ziegfeld): Baltimore, Md., Nov. 13-18, Washington, D. C., 20-25.
MLLE. FIFI (Western): Sacramento, Cal., Nov. 16.
MAKE WAY FOR THE LADIES: New York city Nov. 13—indefinite.
MALONEY'S WEDDING: Anthony, Kan., Nov. 20, Harper 21, Wellington 22, Caldwell 23, Hennessey, Ok. T., 24, El Reno 25.
MANTELL, ROBERT B. (W. M. Hanley, mgr.): St. Louis,

TEN NIGHTS IN A BARROOM (Lincoln): Herkimer, N. Y., Nov. 14, Little Falls 15.
THANHOUSER STOCK: Milwaukee, Wis.—indefinite.
THE AIR SHIP: Canton, O., Nov. 16.
THE AMERICAN GIRL (A. Q. Scammon, mgr.): Ottawa, Ont., Nov. 13-15, Cornwall 16, Malone, N. Y., 17, Barrie, Vt., 18, Montpelier 20, Burlington 21, St. Johnsbury 22, Groveton, N. H., 23, Berlin 24, Lewiston, Me., 25, Togus 26, Portland 29, 30, Rockland Dec. 1, Bath 2.
THE BACHELOR'S BABY (Eastern; Alfred Lee, mgr.): Bethlehem, Pa., Nov. 15, Shenandoah 16, Williamsport 17, New Castle 18, Steubenville 21, E. Liverpool, O., 22, Salem 23, Akron 24, Alliance 25, Massillon 27, Mansfield 28.
THE CHAIN OF DESTINY: New York city Nov. 13-18.
THE CHERRY PICKERS (Nathan Appell, mgr.): Lyons, N. Y., Nov. 14, Hamilton 15, Waterville 16, Rome 17, Utica 18, Ilion 20, Oneida 21, Geneva 22, Dansville 23, Warsaw 24, Dunkirk 25, Toledo, O., 27-29, Jackson, Mich., 30.
THE CUCKOO (Charles Frohman, mgr.): Buffalo, N. Y., Nov. 13-15, Rochester 16, Syracuse 17, 18, Baltimore, Md., 20-25, Washington, D. C., 27-Dec. 2.
THE DAIRY FARM (J. H. Wallick, mgr.): New York city Oct. 16—indefinite.
THE DAZZLER (John F. Cosgrove, mgr.): Portland, Me., Nov. 13-15, Togus 16, Bath 17, Marlboro, Mass., 18, New Bedford 20, Brockton 21, Plymouth 22, Fall River 23-25, Bridgeport, Conn., 27-29.
THE DOCTOR'S WARM RECEPTION (Harry Howard, mgr.): Troy, N. Y., Nov. 14, 15, Amsterdam 16, Schenectady 17, Bennington, Vt., 18.
THE ELECTRICIAN: Butte, Mont., Nov. 21, 22.
THE EVIL EYE (Sidney R. Ellis, mgr.): New York city Nov. 13-18.
THE GAY DEBUTANTE (S. T. King, mgr.): Newport, R. I., Nov. 14, Attleboro, Mass., 15, Worcester 16, Fitchburg 17, 18.
THE GIRL FROM CHILI (Eastern; Fitz and Webster, mgrs.): Coshocton, O., Nov. 14, New Straitsville 15, Corning 16, Gallipolis 17, Athens 20, Cambridge 21.
THE GIRL FROM MAXIM'S: Brooklyn, N. Y., Nov. 13-18, Washington, D. C., 20-25, Philadelphia, Pa., 27-Dec. 2.
THE GIRL IN THE BARRACKS (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Washington, D. C., Nov. 13-18.
THE GREAT NORTHWEST (Wilson and Grute, mgrs.): Waterloo, Ia., Nov. 14, Iowa Falls 15, Marshalltown 18.
THE GREAT RUBY (Jacob Litt, mgr.): Chicago, Ill., Oct. 9—indefinite.
THE GREAT TRAIN ROBBERY: Philadelphia, Pa., Nov. 13-18.
THE GREEK SLAVE (Fred C. Whitney, mgr.): New York city Nov. 20-Jan. 6.
THE GREEN-EYED MONSTER (W. A. Demmon, mgr.): Ft. Scott, Kan., Nov. 14, Nevada 15, Rich Hill 16, Sedalia 18, Topeka, Kan., 20.
THE GUNNER'S MATE: Baltimore, Md., Nov. 13-18, Philadelphia, Pa., 20-25.
THE HEART OF CHICAGO (Allan Hampton, mgr.): Marshal, Tex., Nov. 14, Palestine 15, Tyler 16, Clarkville 17, 18.
THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.): Lynn, Mass., Nov. 13-15, Pawtucket, R. I., 16-18, Franklin, Mass., 20, Woonsocket, R. I., 21, Northampton, Mass., 24, Westfield 25, Waterbury, Conn., 27-29.
THE HEART OF MARYLAND (David Belasco, mgr.): No. Adams, Mass., Nov. 14, Schenectady, N. Y., 15, Bennington, Vt., 16, Troy, N. Y., 17, 18, Albany 20, Saratoga 21, Glens Falls 22, Johnstown 23, Gloversville 24, Amsterdam 25, Herkimer 27, Utica 28, Rome 29, Rochester 30.
THE HONEYMOON: Dublin, Tex., Nov. 13, 14, Cisco 15, 16.
THE HUSTLER (Thomas H. Davis, mgr.): St. Joseph, Mo., Nov. 12-14, Leavenworth, Kan., 15, Topeka 16, Wichita 17, Joplin, Mo., 18, Pittsburg, Kan., 20, Ft. Scott 21, Springfield, Mo., 23, Ft. Smith, Ark., 24, Paris, Tex., 25, Dennison 27, Sherman 28, Gainesville 29, Ft. Worth 30.
THE IRISH ALDERMAN (Thomas H. Davis, mgr.): Columbia, Pa., Nov. 14, Frankfort 15, Atlantic City, N. J., 16, Asbury Park 17, Plainfield 21, Dover 22, Paterson 23-25.
THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Westfield, Mass., Nov. 15, Holyoke 16-18, Bridgeport, Conn., 20-22, Morristown, N. J., 24, Elizabeth 25.
THE KING OF THE OPIUM RING (Eastern; Blaney and Vance, mgrs.): Rochester, N. Y., Nov. 13-15, Syracuse 14-18, Oswego 20, Auburn 21, Batavia 22, Canandaigua 23, Geneva 24, Corning 25.
THE KING OF THE OPIUM RING (Western): St. Paul, Minn., Nov. 13-18, Minneapolis 20-25, Chicago, Ill., 27-Dec. 2.
THE LITTLE HOST (Corinne): Birmingham, Ala., Nov. 13, 14, Chattanooga, Tenn., 15, Nashville 16, 17, Memphis 20, 21, Vicksburg, Miss., 22, Meridian 23, Mobile, Ala., 24, 25, Selma 27, Columbus, Ga., 28, Americus 29, Macon 30.
THE LITTLE MINISTER (No. 2): Lincoln, Neb., Nov. 14, Atchison, Kan., 15, Leavenworth 16, Topeka 17, St. Joseph, Mo., 18, Ottumwa, Ia., 20, Hannibal, Mo., 21, Keokuk, Ia., 22, Burlington 23, Galesburg, Ill., 24, Peoria 25, Canton 27, Streator 28, Champaign 29, Springfield 30.
THE LOBSTER (Fisher and Carroll; Edgar Selden, mgr.): Newport, R. I., Nov. 16, Westerly 17, New London, Conn., 18, Albany, N. Y., 22-25.
THE MERRYMAKERS (Greenburg and Jacobs, mgrs.): Raleigh, N. C., Nov. 13-18, Wilmington 20-25, Sumter, S. C., 27-Dec 2.
THE MISSOURI GIRL (Fred Raymond, mgr.): Auburn, Ind., Nov. 14, Garrett 15, Bryan, O., 16, Wauseon 17, Napoleon 18, Defiance 20, Paulding 21, Sycamore 22, Bowling Green 23, Macomb 24, Tiffin 25, Carey 27, Ottawa 28, Kenton 29, St. Mary's 30, Wapakoneta Dec. 1, Tippecanoe City 2.
THE NIGHT BEFORE CHRISTMAS (J. W. Fellows, mgr.): Scranton, Pa., Nov. 13-15, Wilkes-Barre 16-18.
THE NOMINEE (Walter Walker): Bryan, Tex., Nov. 14, Brenham 15, La Grange 16, Smithville 17, Austin 18, San Antonio 19, Temple 20, Waco 21, Ft. Worth 22, Ardmore, I. T., 23, Dennison, Tex., 24, Dallas 25.
THE OLD HOMESTEAD (Denman Thompson): Boston, Mass., Nov. 13-Dec. 2.
THE PURPLE LADY (Hector Rosenfeld, mgr.): Pueblo, Col., Nov. 14, Omaha, Neb., 16, Sioux City, Ia., 17, Sioux Falls 18, Des Moines 20, Burlington 21, Cedar Rapids 22, Davenport 23, Peoria, Ill., 24.
THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): St. John, N. B., Nov. 13-15, Moncton 16, Amherst, N. S., 17, Truro 18, Halifax 20-22, Kentville 23, Yarmouth 24, Portsmouth, N. H., 25, Plymouth, Mass., 28, Fall River 30-Dec. 2.
THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Waycross, Ga., Nov. 14, Jacksonville, Fla., 15, Cordele, Ga., 16, Albany 17, Americus 18, Atlanta 20, 21, Columbus 22, Athens 23, Augusta 24, Anniston, Ala., 27, Birmingham 28, Rome 29, Chattanooga, Tenn., 30, Cleveland Dec. 1, Athens 2.
THE RISING GENERATION (William Barry.: Toronto, Can., Nov. 13-18, Brooklyn, N. Y., 20-Dec. 2.
THE SIDEWALKS OF NEW YORK: New Haven, Conn., Nov. 16-18.
THE SIGN OF THE CROSS: Cincinnati, O., Nov. 13-18, Detroit, Mich., 20-25, Cleveland, O., 27-Dec. 2.
THE SILVER SHIELD: Mankato, Minn., Nov. 13, 14, Waseca 15, 16, Owatonna 17, 18.
THE SLEEPING CITY (A. Q. Scammon, mgr.): Rockland, Me., Nov. 14, Portland 16-18, Bath 20, Biddeford 21, Chelsea, Mass., 22, Lowell 23-25, Manchester, N. H., 27-29, Portsmouth 30, Waltham, Mass., Dec. 2.
THE SORROWS OF SATAN (Arthur C. Alston, mgr.): Boston, Mass., Nov. 13-18, New York city 20-25, Philadelphia, Pa., 27-Dec. 2.
THE SPAN OF LIFE: Lowell, Mass., Nov. 13-15, Waltham 16, Chelsea 17, Nashua, N. H., 18, Concord 20, Claremont 21, Bellows Falls, Vt., 22, Keene, N. H., 23, Lawrence, Mass., 24, 25, Clinton 27, Palmer 28, Spencer 29, Marlboro 30, Athol Dec. 1, Turners Falls, Vt., 2.
THE SPORTING DUCHESS (C. L. Durban, mgr.): New Orleans, La., Nov. 13-18.
THE STOWAWAY: Little Rock, Ark., Nov. 14, Hot Springs 15, Shreveport, La., 16.
THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Worcester, Mass., Nov. 13-18, Clinton 20, Gardner 21, Athol 22, Palmer 23, Spencer 24, Springfield 25, Holyoke 27, Rockville, Conn., 28, Torrington 29, Waterbury 30, New Milford Dec. 1, Great Barrington, Mass., 2.
THE TURTLE (William A. Brady, mgr.): Memphis, Tenn., Nov. 17, 18.
THE VILLAGE POSTMASTER: Worcester, Mass., Nov. 14, 15, Fitchburg 16, N. Adams 17, Schenectady, N. Y., 18, Johnstown 20, Troy 21, 22, Cohoes 23, Albany 24, Poughkeepsie 25, New York city 27-Jan. 6.
THE THREE MUSKETEERS (John Griffith; Andrew Mackay, mgr.): Findlay, O., Nov. 15, Fostoria 16, Bowling Green, Ky., 17, Frankfort, Ind., 18, Galion, O., 20, Marion 21, Mansfield 22, Urbana 23, Wapakoneta 24, Lima 25.
THE WAIF OF CHINATOWN (Samuel Blatr, mgr.): Philadelphia, Pa., Dec. 4-9.
THE WHITE ELEPHANT: Ft. Scott, Kan., Nov. 15.
THE WHITE HEATHER (Rose Coghlan; Charles Frohman, mgr.): Harlem, N. Y., Nov. 13-18, Boston, Mass., 20-25, Montreal, Can., 27-Dec. 2.
THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Fremont, Neb., Nov. 14, York 15, Hastings 16, Grand Island 17, Kearney 18, Denver, Col., 20-25.
THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Rochester, Pa., Nov. 13-15, Sandusky, O., 20-25.
THE WORLD AGAINST HER (Agnes Wallace Villa): Northeast, Pa., Nov. 14, Girard 15, Conneaut 16, Ashtabula, O., 17, Union City, Pa., 18, Corry 20, Kane 21, Johnsonburg 22, Reynoldsville 23, Emporium 24, Rogersford 25.
TROPP, CLARA: Moberly, Mo., Nov. 16.
THROUGH THE BREAKERS: Buffalo, N. Y., Nov. 13-18, Jersey City, N. J., 20-25.
TOLL GATE INN: Burlington, Vt., Nov. 14, Barre 15, Brattleboro 16, Greenfield, Mass., 17, Springfield 18.
TOOLE, J. E. (Frank L. Weaver, mgr.): Johnstown, N. Y., Nov. 13-18, Cortland 20-25, Pittston, Pa., 27-Dec. 2.
TOWN TOPICS (A. Q. Scammon, mgr.): Memphis, Tenn., Nov. 15, Dyersburg 16, Union City 17, Paducah, Ky., 18, Evansville, Ind., 19, Washington 20, Bloomfield 21, Sullivan 22, Alexandria 23, Elwood 24, Kokomo 28, Marion 30, Frankton Dec. 1
TWO JOLLY ROVERS (J. F. Leonard): St. Louis, Mo., Nov. 13-18.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Providence, R. I., Nov. 13-18, Newark, N. J., 20-25, Buffalo, N. Y., 27-Dec. 2.
TWO MARRIED MEN (Charles E. Schilling, mgr.): Mitchell, S. D., Nov. 14, Canton 15, Sioux City, Ia., 16, Yankton, S. D., 17, Missouri Valley, Ia., 18, Council Bluffs 19, Lincoln, Neb., 20, Nebraska City 21, Falls City 22, Hiawatha, Kan., 23, Horton 24, Soldiers' Home 25, Leavenworth 26, Topeka 27, Emporia 28, Newton 29, Wichita 30.
UNCLE JOSH SPRUCEBY (Eastern): Carlisle, Pa., Nov. 14, Lebanon 15, Lancaster 17, Harrisburg 18.
UNCLE JOSH SPRUCEBY (Southern): Longview, Tex., Nov. 15, Henderson 16, Jacksonville 17, Palestine 18.
UNCLE SETH HASKINS: Centerville, Ia., Nov. 17, Oskaloosa 18, Marshalltown 21.
UNCLE TOM'S CABIN (Jackson): Fostoria, O., Nov. 14, Findlay 15, Hartford City, Ind., 16, Elwood 17, Alexandria 18, Noblesville 20.
UNCLE TOM'S CABIN (Stetson; No. 1; George M. Forepaugh, mgr.): Mexico, N. Y., Nov. 14, Camden 15, Pulaski 16, Watertown 17, 18, Carthage 20, Antwerp 21, Governeur 22, Canton 23, Pottsdam 24, Malone 25.
UNCLE TOM'S CABIN (Middaugh's; H. H. Whittier, mgr.): Hudson, Mass., Nov. 15, Westboro 16, Franklin 17, Beverly 18, Quincy 20.
UNCLE TOM'S CABIN (Saulter): Owen Sound, Ont., Nov. 14, Collingwood 15, Bracebridge 16, North Barr 17, Sault Ste. Marie 18, Bay Mills 20, Newberry 21, Minising 22, Ishpeming 23, Marquette 24, Negaunee 25.
UNCLE TOM'S CABIN (Stetson; Western): Beatrice, Neb., Nov. 18, Grand Island 22, Hastings 23, Fairbury 24, Beatrice 25.
UNCLE TOM'S CABIN (Dobbins Bros.): Springfield, Ill., Nov. 16.
UNCLE TOM'S CABIN (Davis and Busby): Mt. Vernon, O., Nov. 14, Kent 23, Massillon 24, Ravenna 28.
UNCLE TOM'S CABIN (Bailey): Vermontville, Mich., Nov. 14, Charlotte 15, Eaton Rapids 16, Leslie 17, Mason 18, Chesaning 21, Durand 22, Fenton 23, Hoay 24, Pontiac 25, Romeo 27, Lenox 29, Port Huron 30.
UNCLE TOM'S CABIN (John F. Stowe's): Pontiac, Ill., Nov. 16, Gibson City 17, Clinton 18, Mt. Pulaski 20, Petersburg 21.
UNDER THE CITY LAMPS: Philadelphia, Pa., Nov. 13-18.
UNDER THE DOME (Eastern; Martin Golden, mgr.): Lock Haven, Pa., Nov. 14, Lewisburg 15, Milton 16, Shenandoah 17, Pottsville 18, Hazleton 20, Bethlehem 21, Allentown 22, 23, Reading 24, 25, Elizabeth, N. J., 27, 28, Boonton 29, Plainfield 30, Red Bank Dec. 1, Asbury Park 2.
UNDER THE DOME (Western; Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Falls City, Neb., Nov. 14, St. Joseph, Mo., 15, 16, Lexington 17, Sedalia 18, Topeka, Kan., 19, Leavenworth 20, Junction City 21, Salina 22, Clay Centre 23, Manhattan 24, Abilene 25, McPherson 27, Eldorado 30.
UNDER THE RED ROBE (Julius Cahn, mgr.): Hornellsville, N. Y., Nov. 14, Elmira 15, Binghamton 16, Ithaca 17, Geneva 18, Auburn 20, Oswego 21, Lockport 22, Niagara Falls 23, Erie, Pa., 24, Youngstown, O., 25, New Castle, Pa., 27, Washington 28, Wheeling, W. Va., 29, Marietta, O., 30.
VANCE COMEDY: Lima, O., Nov. 13-15, Findlay 16-18, Anderson, Ind., 20-22, Marion 23-25, Logansport 27-29, Ft. Wayne 30-Dec. 2.
VERONEE COMEDY: Atlanta, Ga., Nov. 13-18.
WAITE'S COMEDY (James R. Waite, mgr.): Middletown, Conn., Nov. 13-18, Pittsfield, Mass., 20-25, Norwich, Conn., 27-2.
WAITE STOCK: New Bedford, Mass., Nov. 13-18, Fall River 20-25, Fitchburg 27-Dec. 2.
WALSH-MACDOWELL (Ben Stern, mgr.): Brooklyn, N. Y., Nov. 13-18, Montreal, Can., 20-25, Toronto 27-Dec. 2.
WALTER LESTER STOCK: Boonton, N. J., Nov. 13-18, Norristown, Pa., 20-25.
WALTERS, JULE: New York city Nov. 13-18.
WARD AND VOKES: Toledo, O., Nov. 12-15, Lima 16, Dayton 17, Springfield 18, Pittsburg, Pa., 20-25, Jersey City, N. J., 27-Dec. 2.
WARDE, FREDERICK (Clarence M. Brune, mgr.): Dodge City, Kan., Nov. 14, La Junta, Col., 15, Pueblo 16, Colorado Springs 17, 18, Denver 20-25, Cripple Creek 27, Las Vegas, N. M., 28, Albuquerque 29, San Bernardino, Cal., 30, San Diego Dec. 1, 2.
WARNER COMEDY (Ben R. Warner, mgr. and prop.): Sibley, Ia., Nov. 20-22, Sioux Falls, S. D., 27-Dec. 2.
WAY DOWN EAST (Wm. A. Brady, mgr.): New York city Nov. 13—indefinite.
WAY DOWN EAST (No. 2): Bangor, Me., Nov. 13, 14, Fairfield 15, Lewiston 16-18, Biddeford 20, Dover, N. H., 21, Portsmouth 22, 23, Manchester 24, 25, Portland, Me., 27-Dec. 2.
WHAT HAPPENED TO JONES (Jos. McKeever, mgr.): Schenectady, N. Y., Nov. 14, Utica 15, Watertown 16, Oswego 17, Cortland 18, Syracuse 20-22, Rochester 23-25, Ithaca 27, Elmira 28, Scranton, Pa., 29, Wilkes-Barre 30.
WHAT HAPPENED TO JONES (Robert Brown): Cairo, Ky., Nov. 14, Columbus, Ga., 15, Birmingham, Ala., 16, Montgomery 17, Mobile 18, New Orleans, La., 20-25, Meridian, Miss., 27, Jackson 28, Vicksburg 29, Memphis, Tenn., 30.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Cleveland, O., Nov. 13-18, Utica, N. Y., 20, 21, Elmira 22, Binghamton 23, Troy 24, 25, Baltimore, Md., 27-Dec. 2.
WHO IS WHO: Bloomington, Ill., Nov. 14, Columbia, Ind., 15, Indianapolis 16-18, St. Louis, Mo., 20-25, Milwaukee, Wis., 27-Dec. 2.
WHY BROWN CAME DOWN (Edwin Barrie, mgr.): Gloucster, O., Nov. 14, Buchtel 15, McConnelsville 16, Logan 18.
WHY SMITH LEFT HOME (E. R. Salter, mgr.): San Francisco, Cal., Nov. 13-25, Oakland 27, 28, Los Angeles 30-Dec. 2.
WHY SMITH LEFT HOME: New York city Nov. 27-Dec. 2.
WHY SMITH LEFT HOME (W. H. Wright, mgr.): Lindsay, Ont., Nov. 14, Orillia 15, Toronto 16-18.
WIEDEMANN'S BIG SHOW (Willis, bus.-mgr.): Huntsville, Ala., Nov. 13-18, Decatur 20-25, Birmingham 27-Dec. 2.
WILSON, GEORGE W. (E. D. Davenport, mgr.): Salem, Mass., Nov. 13-18, Marlboro 20-25, Derby, Conn., 27-Dec. 2.
WILSON THEATRE (E. C. Wilson, mgr.): Ashtabula, O., Nov. 13-18.
WOLFE, HARRISON J.—(Howe, Welsberg and Co., mgrs.): Titusville, Pa., Nov. 14, Dunkirk, N. Y., 15, Corry, Pa., 16, Greenville 17, Sharon 18, Youngstown, O., 20, Wheeling, W. Va., 21, 22, Akron, O., 23, Massillon 24, Canton 27, Alliance 28, Steubenville 29.
YON YONSON (Thall and Kennedy, props. and mgrs.): Carson, Nev., Nov. 14, Reno 15, Auburn, Cal., 16, Woodland 17, Sacramento 18, San Francisco 20-25.
ZAZA (Mrs. Carter): Cleveland, O., Nov. 13-18, Cincinnati 20-25, Pittsburg, Pa., 27-Dec. 2.
ZAZA (No. 2: Chas. Frohman, mgr.): Wheeling, W. Va., Nov. 14, Parkersburg 15, Marietta, O., 16, Springfield 17, Ft. Wayne, Ind., 18, Jackson, Mich., 20, Port Huron 21, Bay City 22, Saginaw 23, Lansing 24, Grand Rapids 25, Kalamazoo 27, So. Bend, Ind., 28, Goshen 29, Terre Haute 30.
ZORAH (Jacob Litt, mgr.): Brooklyn, N. Y., Nov. 13-18.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Petersburg, Va., Nov. 13, 14.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Duluth, Minn., Nov. 14, W Superior 15, Winnipeg, Man., 17, 18, Grand Forks, Minn., 20, Fargo, N. D., 21, Jamestown 22, Billings Mont., 23, Bozeman 24, Helena 25, Butte 26-28, Anaconda 29, Spokane, Wash., 30-Dec. 2.
BOSTON LYRIC: Honolulu Oct. 23-Dec. 9.
BOSTONIANS, The: Reading, Pa., Nov. 14, Easton 15, Scranton 16, Wilkesbarre 17, Lancaster 18, Pittsburg 20-25, Detroit, Mich., 27-Dec. 2.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.
CHRIS AND THE WONDERFUL LAMP: Philadelphia, Pa., Nov. 13-25.
DANIELS, FRANK (Kirke La Shelle, mgr.): Chicago, Ill., Nov. 13-Dec. 2.
DE ANGELES, JEFFERSON (John P. Slocum, mgr.): Clinton, Ia., Nov. 14, Des Moines 15, Sioux City 16, Omaha, Neb., 17, 18, Lincoln 20, St. Joseph, Mo., 21, Atchison 22, Kansas City 23-25, Topeka, Kan., 27, Ft Scott 28, Springfield 29, Ft. Smith 30, Little Rock Ark., Dec. 1, Hot Springs 2.
DEVIL'S AUCTION (M. Wise, mgr.): Fitchburg, Mass., Nov. 14, Taunton 15, Milford 16, Worcester 17, 18, Salem 20, Manchester 21, Haverhill 22, Lawrence 23, Brockton 24, New Bedford 25, Providence, R. I., 27-Dec. 2.
GRAU GRAND OPERA (Maurice Grau): Chicago, Ill., Nov. 13-Dec. 2.
HOPPER, DE WOLF (E. R. Reynolds, mgr.): London, Eng., Aug. 28—indefinite.
IN GAY PAREE: New York city Nov. 6—indefinite.
JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Schenectady, N. Y., Nov. 14, Albany 15, Troy 16, Binghamton 17, Scranton, Pa., 18, Wilkesbarre 20, Williamsport 21, Ridgway 22, Bradford 23, Hornellsville, N. Y., 24, Elmira 25, Auburn 27, Ithaca 28, Cortland 29, Syracuse 30.
JAXON OPERA: Brooklyn, N. Y., Oct. 9—indefinite.
LAMBARDI OPERA: Davenport, Ia., Nov. 16.
MISS NEW YORK, JR.: New York city Nov. 13-18.
NIELSEN, ALICE (Frank L. Perley, mgr.): New York city, Oct. 30—indefinite.
OLYMPIA OPERA (E. P. Seamans, mgr.): Danville, Va., Nov. 13-18, Norfolk 20-25, Richmond 27-Dec. 2.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Halifax, N. S., Oct. 30-Nov. 18, St. John, N. B., 20-Dec. 2.
SCALCHI: Peoria, Ill., Nov. 13.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Lawrenceburg, Ind., Nov. 13-15, Aurora 16-18, Madison 20-25, North Vernon 27-29, Shelbyville 30-Dec. 2.
THE BRIDE ELECT: Denver, Col., Nov. 13-18, Pueblo 20, Colorado Springs 21, Salt Lake City 23-25, San Francisco, Cal., 27-Dec. 10.
THE FRENCH MAID (Rice): Baltimore, Md., Nov. 13-18.
THE GEISHA: Mansfield, O., Nov. 17.
THE HIGHWAYMAN: Oil City, Pa., Nov. 14, Erie 15, Youngstown, O., 16, New Castle, Pa., 17, Butler 18, Franklin 20, Titusville 21, Warren 22, Jamestown, N. Y., 23, Ontario 24, Lockport 25.
THE ROUNDERS (George W. Lederer, mgr.): Baltimore, Md., Nov. 13-18, Chicago, Ill., 20-Dec. 2.
THE TELEPHONE GIRL (F. G. Ross, mgr.): Cleveland, O., 13-18, Chicago, Ill., 20-25, Kansas City, Mo., 27-Dec. 2.
THREE LITTLE LAMBS (Edwin Knowles, mgr.): Boston, Mass., Oct. 23—indefinite.
WILBUR-AHERWIN (W. T. Powell, mgr.): Norwich, Conn., Nov. 13-18, New London 20-25, Hartford 27-Dec. 2.
WILBUR OPERA: Akron, O., Nov. 13-18, Canton 20-25, Youngstown 27-Dec. 2.
WILSON, FRANCIS: Rochester, N. Y., Nov. 13, 14, Syracuse 15, Ithaca 16, Utica 17, Albany 18, Newark, N. J. 20-25, Springfield Mass. 30.
WILLIAMS AND WALKER (S. L. Tuck, mgr.): Washington, D. C., Nov. 13-18, Pittsburg, Pa., 20-25, Louisville, Ky., 27-Dec. 2.

VARIETY.

AMERICAN BURLESQUERS: New York city Nov. 6-18.
AUSTRALIAN BURLESQUERS (Bryant and Watson): Providence, R. I., Nov. 13-18.
BON TON BURLESQUERS: New York city Nov. 13-18.
BRUNS AND NINA: Larned, Kan., Nov. 13-18, Dodge City 20-25, Garden City 27-Dec. 2.
BUTTERFLY BURLESQUERS: Rochester, N. Y., Nov. 13-18.
CITY SPORTS (Phil Sheridan, mgr.): Philadelphia, Pa., Nov. 13-25, Wilkesbarre 27-29, Scranton 30-Dec. 2.
CRACKER JACKS (Robert Manchester, mgr.): New Haven, Conn., Nov. 13-15, Waterbury 16-18.
DAINTY DUCHESS: Paterson, N. J., Nov. 13-18.
DEVERE, SAM: Cincinnati, O., Nov. 13-18, Louisville, Ky., 20-25, St. Louis, Mo., 27-Dec. 2.
DE WITT AND BURNS: Providence, R. I., Nov. 13-18.
EUROPEAN-AMERICAN STARS (Fulgora): Philadelphia, Pa., Nov. 13-18, Brooklyn, N. Y., 20-25.
FADS AND FOLLIES (W. L. Bissell): Troy, N. Y., Nov. 13-18, Scranton, Pa., 20-25, Philadelphia 27-Dec. 2.
FITZSIMMONS, ROBERT: Milwaukee, Wis., Nov. 13-18, Chicago, Ill., 20-Dec. 2.
GAY MASQUERADERS (Gus Hill): Washington, D. C., Nov. 13-18, Pittsburg, Pa., 20-25.
GAY MORNING GLORIES (Sam Scribner, mgr.): Trenton, N. J., Nov. 14, Harrisburg, Pa., 15, Johnstown 16, Steubenville, O., 17, Newark 18, Columbus 20-22, Indianapolis, Ind., 23-25, Milwaukee, Wis., 27-Dec. 2.
HART, JOSEPH (Archie H. Ellis, mgr.): Chicago, Ill., Oct. 30-Nov. 18.
HOPKINS' TRANS-OCEANICS: Cleveland, O., Nov. 13-18.
HYDE'S COMEDIANS: St. Louis, Mo., Nov. 13-18, Chicago, Ill., 20-Dec. 9.
IMPERIAL BURLESQUERS: Newark, N. J., Nov. 13-18.
INDIAN MAIDENS (Lillian Washburn; Frank Abbott, mgr.): Toronto, Can., Nov. 13-18, Detroit, Mich., 20-25, Grand Rapids 27-Dec. 2.
IRWIN BROS.: Brooklyn, N. Y., Nov. 6-18.
JACK, SAM T.: Elmira, N. Y., Nov. 13-15, Binghamton 16-18.
KNICKERBOCKER BURLESQUERS (Louis Robie, prop. and mgr.): Philadelphia, Pa., Nov. 20-25, Newark, N. J., 27-Dec. 2.
LITTLE EGYPT: Saratoga, N. Y., Nov. 13-18.
LONDON BELLES: Philadelphia, Pa., Nov. 13-18.
McINTYRE AND HEATH: Cincinnati, O., Nov. 20-25, Columbus 27-Dec. 2.
MERRY MAIDENS (Jacobs and Lowry, mgrs.): Boston, Mass., Nov. 13-25.
NIGHT OWLS: Detroit, Mich., Nov. 13-18.
OCTOROONS (Isham's): Providence, R. I., Nov. 13-18.
PARISIAN WIDOWS: Bridgeport, Conn., Nov. 13-15, Hartford 16-18.
PROTOPAPA'S TROCADERO (Byron Lindsley): Monmouth, Ill., Nov. 14, Petersburg 15, Springfield 16, Jacksonville 17, Decatur 18.
REEVES, AL.: New York city Nov. 13-Dec. 23.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., Nov. 13-18.
RICE AND BARTON GAIETY: Pittsburg, Pa., Nov. 13-18, Scranton 20-22, Wilkes-Barre 23-25, Buffalo, N. Y., 27-Dec. 2.
ROSE HILL FOLLY: Chicago, Ill., Nov. 13-18.
ROYAL BURLESQUERS: Milwaukee, Wis., Nov. 13-18.
SPORTY WIDOWS: Brooklyn, N. Y., Nov. 13-18.
TAMMANY TIGERS: Chicago, Ill., Nov. 13-18.
THE HOTTEST COON IN DIXIE (Phil R. Miller, prop.; Will H. Barry, mgr.): Trinidad, Col., Nov. 14, Raton, N. M., 15, Las Vegas 16, Albuquerque 17, 18, Raton, N. M., 15, Las Vegas 16, Albuquerque 17, 14, Raton, N. M., 15, Las Vegas 16, Albuquerque 17, Silver City 18, El Paso, Tex., 19.
VANITY FAIR (Western; J. J. Collins, mgr.): Denver, Col., Nov. 13-18, No. Platte, Neb., 20, Lincoln 21-23, Topeka, Kan., 24, 25, St. Joseph, Mo., 26-28, Ottumwa, Ia., 29, Des Moines 30-Dec. 2.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.
WILLIAMS, H. W., OWN: Buffalo, N. Y., Nov. 13-18.

MINSTRELS.

BARLOW BROS.: McComb City, Miss., Nov. 17, 18.
BEACH AND BOWERS': Portland, Or., Nov. 13-18, Astoria 20, Vancouver, B. C., 21, Chehalis, Wash., 22, Aberdeen 23, Tacoma 24, Olympia 25.
BOWERS AND BUSBY'S (Al. J. Busby, mgr.): Dubuque, Ia., Nov. 14, 15, Freeport, Ill., 17, 18, Spring Valley 19, La Salle 20, Streator 22, 23.
CULHANE, CHASE AND WESTON'S: Foxcraft, Me., Nov. 14, Dexter 15, Pittsfield 16, Gardiner 18, Fairfield 19, Bath 22, Boothbay Harbor 24, Brunswick 25, Portland 27, 28, Biddeford 29, 30, Quincy, Mass., Dec. 2.
DIAMOND BROS.: Pottsville, Pa., Nov. 16, Lebanon 18, Rocersford 20, Frankfort 21, Chester 22, 23, West Chester 25, Wilmington, Del., 27, 28, Elizabeth, N. J., 30.
FIELD'S, AL. G.: Tyler, Tex., Nov. 14, Shreveport, La., 15, Hot Springs, Ark., 16, Little Rock 17, Ft. Smith 18, Joplin, Mo., 19, Hutchinson, Kan., 20, Cripple Creek, Col., 21, Aspen 22, Leadville 23, Pueblo 24, Colorado Springs 25, Denver 27-Dec. 2.
GEORGIA UP TO DATE: Detroit, Minn., Nov. 15, Fergus Falls 16, Wahpeton 17, Milnor, N. D., 18, Battle Lake 20.
GORTON'S: Vallejo, Cal., Nov. 16, Hollister 17, Watsonville 18, Santa Cruz 20, Monterey 21, Salinas 22, San Jose 23, 24.
HENRY, HI: Nashua, N. H., Nov. 14, Peabody, Mass., 15, Gloucester 16, Newburyport 17, Beverly 18, Lawrence 20, Haverhill 21, Exeter, N. H., 22, Dover 23, Portland, Me., 24, 25.
MELROY, CHANDLER AND CO.: St. Louis, Mo., Nov. 19-20.
PRIMROSE AND DOCKSTADER'S (James H. Decker, mgr.): Minneapolis, Minn., Nov. 12-15, St. Paul 16-18, So. Bend, Ind., 23, Detroit, Mich., 27-Dec. 2.
RICHARDS AND PRINGLE: Prescott, Ariz., Nov. 14, Williams 15, Needles, Cal., 16, San Bernardino 17, Redlands 18, Los Angeles 20-25, Riverside 27, San Diego 28, Santa Ana 29, Santa Barbara 30.
RUSCO AND HOLLAND'S: Knoxville, Tenn., Nov. 14, Greenville 15, Bristol 16, Wytheville, Va., 17, Pocahontas 18, Roanoke 20, Lynchburg 21, L

TELEGRAPHIC NEWS

CHICAGO.

Hall Scores Forty—The Fund's Big Benefit—A Tip for Gillette.

(*Special to The Mirror.*)

CHICAGO, Nov. 13.

There is no change of stars at the downtown theatres this week, but, judging from the business, the public is perfectly satisfied. Modjeska, by the way, is always a welcome visitor and her business at the Grand Opera House has been very large. This is her second and last week, and this evening she appeared here in the titular role of Marie Antoinette for the first time. It was so successful that it will be repeated all the week, with the exception of Wednesday afternoon, when Gringoire and The Ladies' Battle will be the bill, and the engagement will close with Macbeth Saturday night. John E. Kellerd, Frederick Moseley, and Kate Daigrish are doing splendid work with the star. Modjeska will be followed next week by Frank Daniels in The Ameer, and Cornelius Gardiner is here to say things about it. He is appearing upon the streets clad in the native costume of the Ameer's land and is attracting much attention.

All of the real swells here are at the Auditorium to-night, sitting through Tannhauser in accordance with a time-honored custom. It is the opportunity of the grand opera season of three weeks by Impresario Grau's company, and Jemina is making her first appearance here as the noisy heroine, supported by Plançon, Van Dyck, and Bispham. During the week we are to hear The Marriage of Figaro with Emma Eames, Les Huguenots with Lillian Nordica, Lohengrin with Madame Schumann-Heink, Carmen and Faust with Emma Calvé, and Mignon with Suzanne Adams.

The members of the Forty Club played it rather low down on me last Thursday afternoon. It was my fortieth birthday and ten of them called for me at court with a carriage, asking me to go with them to perform a marriage ceremony. Arming myself with a blank certificate I went along. They stopped at the Athletic Club and took me up to the banquet-room, where I found the club at a flower decorated table and where I was presented with a big silver punch bowl and ladle just because the president of the Forty Club was forty years old. And they all signed that marriage certificate.

One of the old-fashioned Sunday night houses that packed the theatre greeted James T. Powers in A Runaway Girl at the Columbia on Nov. 5. Powers is a host in himself, and his charming wife, Rachel Booth, has lost none of her old-time cunning. The second and last week of the engagement opened last night. The Rounders will follow and then comes Odette Tyler in Phroso.

Nat Goodwin and Maxine Elliott have been filling Powers' with Clyde Fitch's comedy, The Cowboy and the Lady, which will be kept on this week, after which An American Citizen will be revived. It is probable that before he leaves here Mr. Goodwin will put on a new play called Watch Dogs. Mrs. Leslie Carter will follow in Zaza.

The fact that Uncle Tom's Cabin is still in demand is evidenced by a letter recently received from a Minnesota local manager by Ed Giroux, manager for Al. W. Martin's organization, in which he says: "I have nights open in weeks of Nov. 13 and 20. District court is in session then. There is a man-slaughter and two bank wreckers to come off. These dates are as good as a fair date and we haven't had an Uncle Tom here in three years. We ought to pack them in at 50 cents straight with heavy billing, like a circus. You can make good here sure. I can arrange a paying dance after the show if you so desire."

The Great Ruby's original time at McVicker's was up last Saturday night. At the matinee people were sitting on the gallery rail and hanging under the balcony. The time has been extended to Dec. 2, and Shenandoah, which was to have come in, has been sent to the coast. It is "Lott luck."

The tuneful Chimes of Normandy pleased the Studebaker audiences last week, and to-night Maritana was given by the Castle Square people. Die Fledermaus will follow. The first popular Sunday night concert at the Studebaker, by the way, was given last evening, with Clara Butt, Alex. Krauss, and Mrs. Dudley Tyng as soloists.

There are to be no more Thomas Orchestra concerts at the Auditorium until after the opera season, early in December.

Devil's Island went from the Alhambra yesterday over to the Academy of Music to follow Robert Fitzsimmons, and it was succeeded by Gus Hill's Tammany Tigers and pictures of the Jeffries-Sharkey fight.

McVicker's was packed to the doors last Thursday afternoon and the Actor's Fund cleared some $3,000 from a fine performance, arranged by the indefatigable James W. Morrissey. From 12 o'clock noon until 5.30 P.M. all of the stars in town contributed to the greatest bill seen here in years.

The Dark Side of a Great City, advertised as "a great bill for the ladies," was followed over at Howard's yesterday by The Great Diamond Mystery, and up at the Bijou Murray and Mack presented Finnigan's 400, to be followed by Shannon of the Sixth.

Carmen, with Valerie Bergere in the name part, followed The Countess Gucki at the hands of the Dearborn stock yesterday, and the stock up at Hopkins' revived that good old one, The Banker's Daughter.

From Atchison, Kan., W. S. Ferguson sends me Neva Loona for the soubrette album. She joined the Davis Twin Sisters company at DeKalb, Ill., and he wants to know if I would require her to prove it if she pleaded temporary insanity. I refuse to answer, on the ground that I might incriminate myself.

On the Wabash was followed by An Easy Mark at the Bijou yesterday. I shall have to ask Paul Dresser how about this when I see him.

Harry Gilfoil in A Trip to Chinatown was followed yesterday at the Great Northern by Cole and Johnson's A Trip to Coontown. Servais Le Roy, Imro Fox, and F. E. Powell will follow in magic.

According to latest reports Managers Davis and Hayman will give up the Columbia lease in 1900 to Kohl and Castle, of the Haymarket, Olympic, and Chicago Opera House, and will build a new theatre on the site of the old First Regiment Armory, on Jackson Street, next to the Leland and opposite the Wellington. It is also reported that Hetty Green will combine with the Columbia people on a ground lease and give the corner of Dearborn and Monroe to a syndicate that will put up a big theatre and office building in place of the Columbia.

I have a letter from Charlie Warren, who writes me from London that he and his talented wife, Marguerite Fish (Baby Benson), will pay us a visit next March, after a long absence in England and South Africa, opening at Koster and Bial's. Their son is to be the feature of a London Christmas pantomime. He is named for Tony Denier the old clown.

Two highwaymen held up a lone wayfarer one night last week on a dark viaduct in my police district, at the point of two murderous looking guns. The wayfarer calmly unbuttoned his coat, took from an inside pocket a roll of paper, handed each of the would-be robbers a neatly printed copy of his discharge in bankruptcy, and walked on unmolested. There's a situation for William Gillette!

"BIFF" HALL.

BOSTON.

Doings Down East—Another Castle Square Hit—The New Columbia Goes.

(*Special to The Mirror.*)

BOSTON, Nov. 13.

Few changes of bills were made to-night. Foremost among the novelties was the return of Denman Thompson to the Boston, where big engagements are always played with The Old Homestead. The production is that seen at the Academy of Music, New York.

Fay Templeton is the conspicuous feature of The Man in the Moon at the Columbia, and is the talk of the town. The new regime has opened most auspiciously and the house has been packed at every performance.

So great a hit was made by The Heart of Maryland at the Castle Square that it has been continued for another week. The feature of the production is the Maryland of Lillian Lawrence.

The Sorrows of Satan which was at the Boston a fortnight ago, now returns to the Grand Opera House at popular prices.

The twenty-fifth performance of Sag Harbor was given at the Park to-night, and a party from Long Island came to town to-day to see the play, which will have a long run.

William Faversham, Jessie Millward, and Joseph Wheelock, Jr., have scored in Lord and Lady Algy at the Bolls. This is the last week of the engagement.

Several changes were made in the cast of Three Little Lambs at the Tremont to-night, the most interesting being the appearance of Adele Ritchie in the lead. Clara Palmer, who has been singing the part since the illness of Marguerite Lemon, now plays Patience More.

Andrew Mack has renewed his success in The Last of the Robans at the Museum. This is the final week of the engagement, which will be followed by Because She Loved Him So.

Charlotte Hunt was playing Little Eva and such characters a little while ago, but now she has grown to Louise in The Two Orphans, which was well played at the Bowdoin Square to-night. The other half of the stock is up at the Grand Dime with Eagle's Nest.

Much mystery is attached to a production of Little Nell and the Marchioness at the Tremont early in the new year. The leading actress is described as "widely known," but that is all that is said. William Seymour will stage the production.

Arthur C. Aiston invited almost all the clergymen in Boston to see The Sorrows of Satan this evening, so that the Grand Opera House looked somewhat like a convocation.

James A. Herne is going to give a professional matinee of Sag Harbor at the Park on Nov. 21.

Frank S. Arnette, formerly business-manager of the Grand Opera House; Howard Booker, the treasurer there, and E. E. Howard, of Watertown, have united in a novel venture for next season. They mean to organize the American College Opera company, to open in Boston and then tour, including all the college cities, where engagements will be played in co-operation with the student opera companies. The opera is one that has been produced abroad and deals with student life in Paris. There will be a ballet. Harvard, Yale, Brown, and Columbia are already on the list to be played.

Mrs. Edgar L. Davenport, who has been visiting her sister-in-law, Mrs. William Seymour, has gone to Philadelphia to be with her husband during his engagement there.

T. Russell Sullivan, E. H. Clement, Edward Robinson, Professor G. P. Baker, Professor Barrett Wendell, and Professor Arlo Bates are the patrons of John Blair's production of El Gran Galeoto at the Tremont Nov. 21.

An unconfirmed rumor has it that the Castle Square is to do The Prisoner of Zenda, followed by Rupert of Hentzau. The Zenda business has been completely eclipsed by The Heart of Maryland, which has broken all the records of the house. Several times it has been absolutely necessary to stop the sale even of admission tickets.

A decided novelty is in preparation at the Bowdoin Square Dec. 11 in the shape of an entirely new dramatization of A. Conan Doyle's novel, "The Firm of Girdlestone."

Horace Lewis has been in town for a few days with his family before his return to New York for the rehearsals of Quo Vadis, in which he will have a strong character.

Maude Odell was in Worcester last week playing with James O'Neill, and quite a party of her Castle Square admirers went on for the performance.

In the second jury session before Judge Bishop last week arguments were heard in the case of Frances Drake vs. R. H. Allen and others asking for a new trial and that the verdict be set aside. The motion was denied and the verdict stands in full with interest.

Eugene Tompkins, proprietor of the Boston, has been in New York for a visit.

There was an election to the Massachusetts Senate which interested many of the patrons of the Museum during its last year as a stock theatre. The Hon. Guy W. Currier, of North Andover, is the husband of beautiful Marie Burress, who was leading lady at the Museum. She retired from the stage upon her marriage, but she has not been forgotten by any means.

Isaac B. Rich has returned from a brief business trip to New York.

Grace P. Atwell is in Boston again after her engagement at the Girard Avenue, Philadelphia.

JAY BENTON.

PHILADELPHIA.

Talk of a New Theatre—The French Maid Closes—Offerings of the Week.

(*Special to The Mirror.*)

PHILADELPHIA, Nov. 13.

The old story of a new theatre to be built in the Quaker City has been revived again. This time the rumored site is the Baldwin property on Chestnut, between Eleventh and Twelfth Streets. Another report is of the purchase of Gilmore's Auditorium by a syndicate of capitalists. F. F. Procter would like to have a playhouse in this city, and spent several days here last week. It is easy to build theatres on paper, but as yet none have been erected under our new building law, which requires great nerve and immense capital to comply with the severe and costly regulations.

The French Maid, under the management of Walter Sanford, closed its season here on Saturday.

Trelawny of the Wells is in its second and last week at the Broad Street Theatre, attracting fair patronage. It is a delightful performance, but does not appeal to the masses. Maude Adams Nov. 20, My Lady's Lord Dec. 4.

Viola Allen as a star made her first appearance in this city this evening in her wonderful creation of Glory Quayle in The Christian to a packed house. She was supported by well-known and meritorious players, and created a genuine sensation. Everything is sold out for week and the advance sale is enormous. The engagement is for six weeks.

Because She Loved Him So is in its fourth and last week at the Chestnut Street Theatre. Phroso Nov. 20, The Girl from Maxim's Nov. 27.

Chris and the Wonderful Lamp inaugurated a two weeks' run at the Chestnut Street Opera House this evening. Henry Miller Nov. 27. Henry Irving Dec. 11.

The Bostonians struggled hard to make their latest production, The Smugglers of Badajez, a success, but the libretto is tedious and dreary, and hereafter the opera will be used only in repertoire and not as a feature.

At the Park Theatre Under the City Lamps is the current programme, opening to a good house. A Young Wife Nov. 20. Courted into Court Nov. 27.

Gilmore's Auditorium for this week furnishes a first-class vaudeville entertainment with Fulgora's European-American Stars. The prominent features are Mr. and Mrs. Arthur Sidman, Josephine Gassman, Brothers Forrest, Billy Van, the Hunting Trio, Williams and Tucker, Cook and Clinton, Edna Collins, and Little Fred. Every act was encored by a crowded house. The Behman Show Nov. 20. The Rays Nov. 27.

The Durbar-Keeler Stock company revive this week one of their former successes, The Romany Rye. It is very handsomely staged and fully deserves the large patronage and liberal applause. Walter Edwards, Ethel Browning, George Barbier, and Alberta Gallatin are special favorites. For week of Nov. 20 The Planter's Wife. The Conquerors is in rehearsal.

Shall We Forgive Her is this week received with interest and enthusiasm at Forepaugh's Theatre, with John J. Farrell and Carrie Radcliffe in the leading roles, supported by the excellent stock company. This house has played to capacity nearly every night since the opening of the season. Next week, Turned Up. The Girl I Left Behind Me Nov. 27.

The National Theatre offers The Great Train Robbery, with a big company of Indians, cowboys, horses, bears, and actors. It opened to good patronage. Joseph M. Kelly, who has been severely indisposed for the past two months, is looking after the management of the house. Next week, The Gunner's Mate.

The Turning of the Tide by the stock company at the Standard Theatre, with vaudeville between the acts, furnishes an attractive bill to good patronage.

Emma Nevada will appear at the Academy of Music Nov. 17 in the Thomson concert series.

Thomas E. Shea is at the People's Theatre for this week, playing a repertoire comprising Slaves of Sin, Dr. Jekyll and Mr. Hyde, Sidney Carton or a Tale of Two Cities, and The Man o' War's Man. J. K. Emmet and Lottie Gibson Nov. 20. Mr. Potsdam's Row of Flats 27.

Samuel S. Sandford, the old-time minstrel, now in his eightieth year, will have a benefit at the Chestnut Street Opera House on the afternoon of Nov. 17. Dumont's Minstrels will appear in the first part, with Sandford on the end. The rest of the entertainment will be made up with volunteers from the vaudeville people in town this week.

Dumont's Minstrels continue with unchanged programme at the Eleventh Street Opera House to large business.

The Grand Opera House, that for many years was considered a morgue among professionals, is to-day one of the greatest moneymakers in the city. Manager A. A. Hashim's pluck and energy in engaging the best talent available regardless of cost has brought about this transformation. This week the programme includes Cora Tanner and company, Tacuanu, Gus Williams, Fox and Allen, Mlle. Azara, Mr. and Mrs. Augustus Neuville, Gus and Maud Sohlke, the Electric Clark Sisters, Wayne and Maddox, the Clarence Quintette, the Juggling Thorns, and Frank and Don. Business continues phenomenal. Next week the headliners are the Banda Russa, Madame Tavary, and the Russell Brothers. Booked to appear shortly are Sam Bernard, Cissie Loftus, Minnie Palmer, Minnie Seligman, the Craig Family, Marie Lloyd, Ezra Kendall, and Fougere.

Keith's Theatre is crowded to the doors at every performance in spite of the many counter attractions offered at the various places of amusement. The bill this week is the best of the season, headed by Ching Ling Foo, the wonderful Chinese magician. Others are Baby Lund, Watson; Hutchinson and Edwards, the Moulière Sisters, Lydia Dreams, Stanley and Wilson, the Dillon Brothers, Maxwell and Simpson, the Martell Family, Lucy Holman Hinchcliffe, Deets and Don, Claude Thordo, Howley and Leslie, Stella Rinehart, and the biograph. When B. F. Keith opened his theatre Nov. 4, 1889, he was unknown here, but to-day his fame is widespread and he is credited with clearing in this theatre alone $1,000 a week for fifty-two weeks each year.

The National Export Exposition continues to draw crowds. Innes' Band is the musical attraction and will remain until the exposition closes, Dec. 2. The Midway features are doing well.

S. FERNBERGER.

WASHINGTON.

A Poor Relation and My Son Ben—Richard Carroll a Dramatist—Musical Matters.

(*Special to The Mirror.*)

WASHINGTON, Nov. 13.

Sol Smith Russell commenced his annual engagement at the New National Theatre to-night before a large and fashionable audience, giving his remarkably sincere impersonation of Noah Vale in a revival of A Poor Relation. The only change will be on Tuesday and Friday nights, when The Hon. John Grigsby will be given. Mr. Russell this season is capitally supported by Lila Convere, May Wheeler, Emily Wakeman, Hazel Chappie, Alfred Hudson, Percy Brooke, Thurlow W. Bergen, Charles Arthur, and James Lackaye. The Girl from Maxim's will follow.

At the Columbia Theatre Louis Mann and Clara Lipman in The Girl in the Barracks hold sway. The stars were warmly welcomed. The cast embraces Joseph Coyne, George W. Barnum, Thornton Cole, Leighton Leigh, Ben T. Dillon, Robert Flaushaugh, Helen Harrington, Vivian Edsall, Mary E. Post, Beatrice Bonner, Amy Lesser, and Mabel Frenglar, all excellent in their way. Mlle. Fifi comes next.

My Son Ben, David Lowry's rural comedy-drama, opened to-night at the Lafayette Square Opera House to a large and pleased audience. Among the granite hills of New Hampshire the action occurs, and the story is full of heart interest and rustic simplicity. The argument concerns a water power on the farm of old Ben Thorpe, which a company wishes to control; the raising of a check, supposed to be the work of the farmer's son; an exciting rescue of the real culprit by the accused; the disappearance of both; the absconding of the county official on whose bond the old farmer went security, and the admission of the signature on the check to be his own to save his boy, who returns at a critical period to save the old homestead from passing into unscrupulous hands. John Jack as old Ben Thorpe has a part in every way suited to his splendid abilities. His work was highly appreciated by the audience, who gave the charming old veteran the warm, glad hand. Mr. Jack is ably supported in his new venture by Augustus Holback, Everett King, Edwin Brewster, W. E. Morrison, C. B. Craig, Adelaide Thornton, Daisy Lovering, Clara Coleman, Clara Rainford, and Marie Leonard, who whistles like a bird.

Have You Seen Smith opened at the Academy of Music to a good audience. The Girl with the Golden Hair is made a feature, and the company includes John T. Tierney, Mr. and Mrs. James Barry, Lew Carroll, Harry Earl, Edwards and Kernell, Nick Judels, Grace Leonard, Maud Elliston, Halley and Meehan, Edith Wilson, Nellie Stone, and Mary Lane, the auburn-haired one, who extends an invitation to all red headed persons to be her guests at the Wednesday matinee. McFadden's Row of Flats follows.

The Thanksgiving week attractions at the several houses are Dear Old Charley at the Columbia, The Cuckoo at the New National, Arizona at the Lafayette Square, and Hanlon's Superba at the Academy of Music.

The Rounders at the Columbia Theatre last week played to the capacity at every performance. The retirement of Thomas Q. Seabrooke presented Richard F. Carroll as Maginnis Pasha last Monday night for the first time. He scored a strong success in the part.

The Baltimore Symphony Orchestra of seventy performers, under the conductorship of Ross Jungnickel, will give five concerts Thursday afternoons at the New National Theatre Dec. 14, Jan. 11, Feb. 1, March 1, and March 29.

A change has been made in the appearance of John Blair and company at the New National. The first matinee, when El Gran Galeoto will be given, occurs next Friday afternoon instead of the following Monday, Nov. 20, as previously announced.

Next Sunday afternoon and night the Banda Russa will appear in concert at the Columbia Theatre, and on the following Wednesday afternoon Mme. Nevada and concert company will make a single appearance. Wednesday afternoon, Nov. 29, the pianist, Vladimir de Pachmann, will give a recital.

It is said that Richard Carroll, the comic opera comedian, has written a play that has been accepted by Daniel Frohman for production during the present season with either E. H. Sothern or James K. Hackett in the title role. It is called An Irish Cavalier and deals with an adventurous Irish D'Artagnan in France during the reign of Louis XIV.

Clara Butt, assisted by Leo Stern and Isadore Luckstone, will be heard in concert at the Universalist Church next Monday night.

An important improvement inside the New Grand Opera House is contemplated by Managers Burke and Chase. It is nothing less than an art gallery located in the parlors of the Fifteenth Street entrance to the house, where there will be gathered on exhibition the best works of Washington artists.

JOHN T. WARDE.

ST. LOUIS.

Olga Nethersole and Robert B. Mantell the Week's Features—A Budget of Gossip.

(*Special to The Mirror.*)

ST. LOUIS, Nov. 13.

Richard Mansfield's productions of Cyrano de Bergerac and The First Violin at the Olympic Theatre last week were thoroughly enjoyed by large audiences. To-night Olga Nethersole appeared in Sapho. The production was sumptuously mounted and Miss Nethersole achieved one of the greatest successes of her career.

Frank Daniels was a drawing attraction at the Century Theatre last week, and in The Ameer he has one of the best comic operas he ever has produced. Last evening Robert B. Mantell opened in The Dagger and the Cross. He gave a fine performance and the attendance was entirely satisfactory.

Hurly Burly was the attraction at the Grand Opera House last week and was received with favor. The Three Musketeers is this week's bill, with Harry Glazier in the role of D'Artagnan. The performance was a good one and the company gave Mr. Glazier excellent support. Good attendance.

Remember the Maine pleased the patrons of Havlin's Theatre last week. Yesterday two crowded audiences greeted the spectacular pantomime, Humpty Dumpty.

Pinchon the Cricket proved a very acceptable play for the patrons of the Imperial last week, and it drew large audiences. The Girl with the Auburn Hair was a strong vaudeville card. Little Elsa Moxtie was also popular. The Great Diamond Robbery drew crowded audiences yesterday. Nettie Bourne, the leading woman of the stock company, scored a big hit. The Girl with the Auburn Hair repeated her success.

At the Columbia this week Helene Mora heads the bill. Dunn and Jerome, Jordan and Welch, Three Fortuni Brothers, Galletti's monkeys, Simms and Graham, Al. Leech and the Three Blossoms, the Ronay Sisters, and other clever people completed the bill. The large attendance continues.

The Castle Square Opera company began its long season of opera at Exposition Music Hall last Monday night under the most favorable auspices. Faust, the opening opera, proved a great success. The patronage has been very gratifying. The company has two sets of principals, who sang on alternate nights. To-night Il Trovatore was sung. The costumes and stage settings are all that can be desired. Manager Savage and Resident Manager Southwell are doing all they can to make the engagement a success.

The Standard Theatre did a good business last week with the Royal Burlesquers. This week Vanity Fair has the house, with Katie Rooney as the feature.

Daisy Dwyer, of The Telephone Girl, who was ill at the Lindell Hotel for several days, has rejoined her company.

Lawrence Hanley was discharged in bankruptcy by the Federal District Court last week. The liabilities were $2,462 and the assets $600.

Two hundred and sixty-seven auburn-haired girls attended Hopkins' Imperial last Wednesday as guests of the management. They were there to see The Girl with the Auburn Hair.

Sylvia Thorne, of Hurley Burly, at the Grand Opera House last week fainted just before the curtain went up last Tuesday night, and fell unconscious again while singing in the second act. She did not appear Wednesday night.

Edmund D. Lyons has postponed his presentation of Drink at the Fourteenth Street Theatre from Nov. 9 to Nov. 16.

The Hopkins Amusement company filed articles of incorporation last week. The capital stock is $5,000, all paid. The stock is divided into fifty shares. Anton C. Stuever and John D. Hopkins hold twenty shares each and Henry Nicholas holds ten shares.

Sadie Harris left Hurly Burly Thursday and went to New York. Florence Warden replaced her.

Hilda Thomas, who made one of the hits of the last week's bill at the Columbia, was taken seriously ill the latter part of the week with pneumonia, caused by exposure at the funeral of her sister at Indianapolis the week before.

Nettie Bourne, leading woman at Hopkins', was out of the cast of Fanchon last week and Nadine Wilson played Fanchon cleverly. Maye Louise Aigen also won the praise of the audience by her excellent work.

Seymour's First Regiment Band will give a series of concerts at Armory Hall commencing Nov. 15.

W. C. HOWLAND.

BALTIMORE.

Opera, French and English—Lyceum Stock's Sixth Century—Current Bills.

(*Special to The Mirror.*)

BALTIMORE, Nov. 13.

The week's attraction at the Academy of Music is The Rounders. It is beautifully staged and is presented by a strong cast. Among those participating in the fun making are Dan Daly, Richard F. Carroll, D. L. Don, Harry Davenport, Frederick Urban, Max Freeman, Sarah McVicker, Mabel Gilman, and Marie George. Henry Miller will follow.

Mlle. Fifi drew a large audience to Ford's Grand Opera House this evening. Aubrey Boucicault made a favorable impression, as did Marie Wainwright and Alice Judson. The Cuckoo is underlined.

The six hundredth performance of the Lyceum Stock company took place this evening, the bill being The Governor of Kentucky. One can hardly realize that this excellent company has been playing so long in our city. The period of life allowed it by the knowing ones was about three weeks. Its success is due to the untiring efforts of John W. Albaugh, Jr., to present only the best plays in the most satisfactory manner. It is needless to say that his work in this direction has been appreciated. The performance to-night was given with the same care and attention to detail that always characterizes the work of the company. Next week, Pygmalion and Galatea.

The Milton Aborn Stock Opera company opened its engagement last Saturday night at Music Hall with a benefit for the Schley Fund, presenting Gounod's Faust. The national and State colors were draped above the proscenium arch, and on a union was displayed a portrait of the famous rear admiral. The attendance was unusually large. Among the principals were Edgar Zerni, J. K. Murray, George Broderick, John Read, Clara Lane, Amelia Fields, and Kate Griffiths. The chorus was well trained and well drilled, and the opera was appropriately staged and costumed. Faust will be presented all this week and will be followed by Cavalleria Rusticana and Pinafore. The outlook for a successful season is very encouraging.

The Gunner's Mate, a new naval drama, is the attraction at the Holliday Street Theatre, opening to a crowded house. Eight Bells next week.

Courted Into Court is presented by a competent company, headed by Clifford and Huth, at the Auditorium Music Hall. At the close of the week it will give place to Fulgora's European-American Stars.

John B. Maher, of Willie Collier's company, which played at Ford's last week, is a Baltimorean by birth. He has a host of friends here.

The season of French grand opera at Music Hall was brought to a brilliant conclusion last Monday night by a performance of The Jewess. This work has been given in Baltimore a number of times, but it is safe to assume never with greater fervor or with greater intelligence. M. Anaidi's great work was received with a storm of applause, but his triumph was fully shared by Mme. Talexis as the Jewess and M. Grommen as the Cardinal. The company left the following day by special train on their way to Havana.

Mark Hambourg scored a great success with the Boston Symphony Orchestra in the concert at the Music Hall last Tuesday evening. Mr. Hambourg is but twenty-one years old, yet his technique is something marvelous.

HAROLD RUTLEDGE.

CINCINNATI.

Pike Stock in The Masqueraders—At Combination Houses—Lectures.

(*Special to The Mirror.*)

CINCINNATI, Nov. 13.

For the fourth time The Sign of the Cross has come to Cincinnati, and it began a week's engagement at the Grand to-night. It has a strong company headed by that sterling actor, Charles Dalton. In the support are Lillie Thurlow, W. E. Bonney, F. H. Westerton, Harry Childs, Gertrude Boswell, and Agnes Scott. Mrs. Leslie Carter in Zaza is underlined.

The Pike Stock Company attempted a stupendous undertaking, introducing The Masqueraders this week, but success has crowned its labors. A really excellent presentation of the play was given at both performances yesterday. The members of the company covered themselves with glory. They had the additional assistance of Fred Noonan and Messrs. Stepping, Phelps, Bruce, Billings and Harris.

A Wise Guy, acted by a wide-awake set of performers, drew crowds to Heuck's yesterday, and will do so every night this week. In the cast are Hayes and Lytton, Reno and Richards, Raymond Finlay, Edyth Murray, Maud Detty, the Allison Sisters, Ray L. Royce, Moreland, Thompson and Roberts, Louise Montrose, Lizetta Royce, and Ada Sothern.

Another old favorite, Hanlon's Superba, is being given a star performance at the Walnut by a company of more than usual ability, including Charles Guyer, Scott and Wilson, and Heloise Dupont.

The New York Brewer is presented in German at the Auditorium this week and is drawing largely.

The Grau Opera company had its formal opening at Music Hall last week. The new singers acquitted themselves creditably and large houses were in attendance for each operatic performance.

Burton Holmes will soon deliver a couple of lectures at the Odeon.

WILLIAM SAMPSON.

THE FOREIGN STAGE.

LONDON.

San Toy Succeeds—De Wolf Hopper and Other Amusing Americans.

(Special Correspondence of The Mirror.)

LONDON, Oct. 20.

What with grim-visaged War having unsmoothed his recently unwrinkled front, and what with the Foul Fiend Fog having essayed to choke us much earlier than has hitherto been

EDWARD A. MORTON.

his wont each year, our playhouses have been, since my last, in as parlous a state as that in which that shrewdest of all humorists, Touchstone, declared his shepherd-rival, William, to have been, because that rustic had never been at Court. To drop metaphor and to descend to plain fact, our amusement places have suffered considerably. In the first place, so many important families have already had to suffer the loss of dear ones who have fallen bravely facing the foe in South Africa that they, of course, have had no desire for playgoing. Secondly, the fog, which has been of that dreadfully dense kind known as the "Good Old London Particular," so that even those who are not in any wise affected pulmonarily, as so many are in our otherwise happy island, have been fain to keep at home, when once they have got home, and so there you are, dontcherknow.

In spite of all this there have been theatrical managers of sufficient temerity to produce plays of more or less importance. The most important of these managers has been George Edwardes, of the Gaiety, Daly's, and sundry other playhouses and traveling companies, and his new production has been of a very important character indeed, seeing that it took the form of the long-promised new work for the said Daly's, namely, the Chinese musical play, San Toy; or, The Emperor's Own, written by Edward A. Morton, whose picture I send herewith, and set to music (chiefly) by Sidney Jones, composer of A Gaiety Girl, An Artist's Model, A Greek Slave, and The Geisha, which last, up to now, is, musicaly speaking, the best of all this bunch. As in the case of more than one of the above-named musical mixtures, "additional numbers" have been contributed by Lionel Monckton, sub-critic of the *Daily Telegraph*. The lyrics have been written by the late and still unreplaced Harry Greenbank, "Adrian Ross" (who is really Arthur Ropes, a Cambridge don), and Henry Hamilton, who was, until this year, collaborator with Cecil Raleigh in the concocting of Drury Lane dramas. What with these and with Percy Anderson as dress designer, Hawes, Craven, and Harker as scene painters, and Richard Barker, so long on your side, as "producer," it will be seen that George Edwardes has in this production emulated a dictum of the late *blasé* King Solomon's—namely, that in the multitude of counsellors there is safety.

As to the actual libretto of San Toy, that is in every respect Morton's own. Now Morton is, you must know, a very smart writer as a journalist and essayist, and therefore, although his playwriting experience has been small, it was only to be supposed that his dialogue would be terse and epigrammatic. It is. Moreover, he has provided a really good idea as to a story, showing principally how a certain mandarin, Yen-How by name, in order to prevent his daughter being sent off among the batches of girls intended for the Emperor's relays of wives, has brought the said daughter up as a son. The early part of the story is told daintily and picturesquely, the girl's sex being known only to her father and a young English officer who has fallen in love with her. Anon the mandarin's plans are all brought to naught, however, by means of a decree enacting that all mandarins' sons shall be forthwith sent to Pekin, in order that the Emperor shall select a troop of warriors therefrom. There is no help for it, therefore, but send along San Toy. All this, of course, leads to many complications and funny situations, sandwiched with not too much sentiment, but just sentiment enough. The lyrics, the majority of which are little gems of versification, are set to some of Sidney Jones' liveliest music, plus some capital catchy airs by the aforesaid Monckton, who has written and composed many a lyric success for the Edwardes-Daly-an and Gaiety productions. The scenery in San Toy, representing a street in Pynka Pong and the palace of Pekin, is lovely in the extreme. The dresses, designed by Percy Anderson (who, however, disclaims responsibility for those worn by Marie Tempest in the name part), are delightful both in color and design.

Mr. Anderson's disclaimer arises, according to him, from his "having heard certain remarks" about Marie's dresses. As a matter of fact there have been a good many "remarks," perhaps the warmest being those of Critic Walkley in the *Star*. So strong were these that Marie has been much pained, and Walkley has good humoredly stated that he is sorry for his "light-hearted remarks." As the song says, "There are others," but let that pass.

The cast of San Toy is strong, the aforesaid Marie singing delightfully as San Toy, and Hayden Coffin doing ditto as the English lover. Your May Buckley, who made a hit here in The First Born, is excellent as a young Chinese widow. Rutland Barrington's stolid form of humor is valuable as the much perplexed mandarin, and Huntley Wright again scores tremendously as a comic Chinaman such as he played in The Geisha. Excellent work is done also by Fred Kaye, Lionel Mackinder, Scott Russell, Gladys Homfrey, Mary Collette, Colin Coop, and Gracie Leigh, who was called upon only a week or two ago to take the part originally given to Ada Reeve. It was understood that the attractive Ada wanted to remain in the variety halls, but, eftsoon, she bobbed up in the cast of Owen Hall and Leslie Stuart's Florodora, to be produced at the Lyric next Wednesday week.

In connection with The Christian at the Duke of York's the good old "Clergyman Critic" wheeze has just been adopted, which seems a pity, for, despite the rough handling of this Hall Caineau play received from the press, it has been going strong. There is already talk, however, of a play to follow, and it may be H. V. Esmond's long-ago written, but as yet unproduced, comedy, My Lady's Lord, presently to be tried on your side.

I am deeply sorry to learn this morning of the death in Brooklyn a few days ago of George Sinclair Hamilton, second husband of our popular little serio, Peggy Pryde. Miss Pryde, with poor Hamilton, was in every sense happy, for he was an American one was proud to know. He was a thoroughly good, manly fellow and many on this side will deeply regret his loss.

I am glad to learn that that excellent actor of yours, Robert Taber, to wit, may ere long produce here the new play, D'Arcy of the Guards, written for him by Louis Evan Shipman. Phyllis Broughton has for the past week been playing the at-one-time winking Cissy Fitzgerald's part in The Prince of Borneo at the Strand. This work will be withdrawn next week, to make way for The Wrong Mr. Wright, with Thomas A. Wise in the chief part. Mrs. Potter is thinking of appearing as Cinderella in a new fairy play written around that fascinating kitchen heroine. So is May Palfray, otherwise Mrs. Weedon Grossmith. In fact, we are in for quite a fairy play boom, with The Snow Man at the Lyceum and A Snow Queen or two elsewhere.

Impending new London productions and fixtures not mentioned above include A Message from Mars, by Robert Ganthony, at the Avenue in a week or two, with Charles Hawtrey in the chief character, and The Canary, a light society comedy by Constance Fletcher, who used to novelistically call herself "George Fleming." The Canary is to be produced by Forbes Robertson and Mrs. Patrick Campbell at the Prince of Wales' next Saturday week in place of your Chester Baily Fernald's Japanese play, or rather charade, The Moonlight Blossom.

Charles Wyndham will open his new theatre in Charing Cross Road on Nov. 16 with David Garrick, and he will call the house Wyndham's after all.

LONDON, Nov. 4.

The news of the unfortunate British reverse at Ladysmith has disturbed the theatre business. Wherever I went from Tuesday on I found depression, due to deep regret and sorrow for the many brave fellows already lost in this unhappy conflict. One kind of sentiment, however, continued to awaken enthusiasm—namely, the multitudinous references in play, sketch and song to the fact that, should need ever arise, America would be found shoulder to shoulder with our own right little, tight little island. Whenever the American flag was produced this week, and I have seen it produced many times per night, it has been received with the same cordiality as that bestowed upon our own little banner, which, as the old song truly says, has braved a thousand years the battle and the breeze.

I am glad to report that several of the brightest and most cheering bits in this sorrowful week have been contributed by Americans. Perhaps the best of these has been the little travesty written by your W. H. Post upon Sydney Grundy's azure, not to say indigo, comedy, The Degenerates. This skit, The Regenerates, was produced at the Comedy last Monday on the occasion of that increasingly lively mixture, El Capitan, being removed to that theatre from the Lyric. In addition to scoring as hitherto in El Capitan, the tall De Wolf Hopper and the tiny Jessie Mackaye performed noble humorous work in this travesty, the diminutive Jessie's "taking off" of the majestic Mrs. Langtry being intensely funny. Other successful Americans in this number included Marion Giroux and Harold Blake, who burlesqued Charles Hawtrey. On the first night when Hawtrey's character stepped on the stage the audience was startled, first of all, by the marvelous likeness to Hawtrey himself, and secondly by the overwhelming realism of voice and gestures. The astonishment increased in intensity until anon it was borne in upon them that the imitator of Hawtrey was really no other than Hawtrey himself! Some explanation being due, the Ciceronian De Wolf weighed in with one of his orations, and pointed out that owing to the sudden illness of Harold Blake, whose name still remained on the bill, Hawtrey had kindly offered to balance matters by coming around to burlesque himself. Since Monday Blake has been able to play and play well to boot. El Capitan in its new home seems likely to run for a long period.

American artists have bobbed up very largely in the variety theatres this week, the chief scorers being Jerry Hart and Beatrice Leo at the London, Shoreditch, and Collins', Islington; Alice Pierce, with Anglo-American patriotic ditties, at the Crystal Palace, and the American Comedy Four, at the Royal Music Hall, Holborn. The Comedy Four, although presenting much the same act as that given in London by the Gotham Comedy Quartette, made a very pronounced success, their funniments, like their American flag, being received with enthusiasm.

Now I have to inform you of the production at the Haymarket of Sydney Grundy's very latest Dumas adaptation, The Black Tulip, a few hours after I mailed you last week. This play, a romantic affair in which certain amorous and political intrigues are woven around the seeking for and the possession of a black tulip, is far more interesting than any detailed description of its story would lead people to believe. It affords scope for not only a most beautiful production, showing certain scenes in good old Holland as she appeared some sixteen years before the late William, Prince of Orange, came over here and administered the most trying of tapioca to the late and mostly unlamented James the Second of more or less infamous memory. Frederick Harrison and Cyril Maude have spared no expense as regards mise-en-scene. Harrison gives a very realistic impersonation of the aforesaid William, Prince of Orange, and Cyril Maude, although the part is scarcely suited to this excellent character actor, gives a good account of himself as Cornelius Van Baerle. The charming Winifred Emery (Mrs. Maude) has a very pretty and sympathetic part. The Black Tulip is flourishing well in its Haymarket flower-pot.

The so-called new play of Louis Napoleon Parker's, Captain Birchell's Luck, produced by Actor-Manager Scott-Buist at Terry's on Monday, proved to be a slightly rewritten version of the same author's dipsomaniac drama produced seven or eight years ago under the name of Chris. It therefore calls for but slight mention, especially as L. N. P. has not contrived, in this rewriting, to remove the old-fashionedness of the play.

Another play of somewhat old-fashioned type tried this week was The Radical Candidate, a farcical comedy by the journalist-playwright who pen-names himself "Austin Tryers," when he is really W. E. Clery, an ex-official of our General Post Office. In connection with which he has often performed useful work in fomenting agitations for the better securing of the rights of the employes. The Radical Candidate has a good deal of amusing material, but it must be shorn of some of its conventionality before it can stand a chance of being successful.

You will be sorry to learn that the lovely-eyed Olga Brandon has been dangerously ill with pleurisy and pneumonia. I am glad to say, however, that a letter to hand last night announces that she is now convalescing. GAWAIN.

PARIS.

Trouble at the Comedie Francaise—A Melodramatic Robinson Crusoe.

(Special Correspondence of The Mirror.)

PARIS, Oct. 30.

For some weeks past there have been rumors of internal strife at the Comédie Française, and they were verified the other day when an open rupture took place between Jules Claretie, long the administrator of the society, and M. Le Bargy, until recently one of the foremost players at the House of Molière. M. Le Bargy not long since handed his resignation to the directors, the ostensible reason or his retirement being a desire to rest after his many years of hard service. Subsequent developments, however, would seem to indicate another and more potent reason for M. Le Bargy's action. It appears that he was much dissatisfied with M. Claretie's administration. Since his retirement from the Française, M. Le Bargy has started a campaign against M. Claretie, hoping, it is said, to force him out in favor of Louis Gauderax. He accuses M. Claretie of laxity in enforcing the rules of the theatre; of favoritism in the assignment of parts and of dismanaging the finances of the society. The first notice taken by M. Claretie of these charges occurred at the meeting of the directors of the Française last week, when he requested that some action be taken against the instigator of the charges, and that he be compelled to apologize for his statements. M. Claretie followed this by giving a statement to the *Figaro*, defending his administration of the affairs of the theatre. He says that if he has erred at all in the enforcement of the rules it has been out of kindness, but that if this is to be his reward he will see that they are observed strictly in the future. Such leaves of absence as he has granted, he states, have been to permit the appearance of members of the society at performances of a charitable and national nature. In assigning the roles he has been guided solely by the fitness of the player for the part, and his selections have met with public approval. In regard to the finances of the theatre, M. Claretie furnishes a table showing that the salaries of the members in 1898 were 13,000 francs greater than those of the previous year, and adds that the society never was in a more flourishing financial condition, the reserve fund having increased during his administration from 586,882 francs to 1,053,000 francs.

Some further details from M. Claretie's table may not be uninteresting. The total amount disbursed in salaries to societaires in 1898 was 798,620 francs, or $159,725. Mounet-Sully received 42,220 francs ($8,555); Worms, 41,655 francs ($8,333); Coquelin, *cadet*, 40,220 francs ($5,055); Le Bargy, 38,755 francs ($7,751); Paul Mounet, 29,008 francs ($5,802); Mlle. Bartet, 41,015 francs ($8,203); Mlle. Dudlay, 36,345 francs ($7,229), and Mlle. Brandes, 13,521 francs ($2,704). I quote only a few of the respective amounts, but an idea of the yearly incomes of the actors at this theatre may be obtained from them. M. Mounet-Sully received the greatest amount, Mlle. Brandes the least. The twenty-six pensionnaires, or retired members of the theatre, received 170,080 francs ($34,016) during 1898.

Public opinion in this dispute seems to be unanimous in favor of M. Claretie. That M. Le Bargy's charges can be proven, or that he will be able to secure M. Claretie's removal, is very improbable. Doubtless M. Le Bargy, upon second thoughts, will retract his statements, and the affair will blow over.

Imagine Robinson Crusoe, the cherished hero of your childhood, put on the stage as the central—though not the most important—character of a melodramatic spectacle, in which there are a brace of deep-dyed villains, a Mrs. Crusoe, and a Crusoe, Jr., figure. Yet this is the way that Defoe's famous desert-islander is served in the Robinson Crusoe just produced at the Chatelet. Not that he is at all unpalatable in this form, for the staging, including some novel and astonishing scenic effects, is remarkably elaborate; the acting is excellent, and the play itself, despite the liberties taken with tradition, is quite interesting. The authors are Ernest Blum and Pierre Decourcelle, and the fine melodramatic hand of the latter can be discerned in the many "thrilling" scenes.

According to MM. Blum and Decourcelle, Robinson Crusoe, having been disinherited by his uncle, Lord Trevelyan, for marrying a poor French girl, sails for Guinea, in search of fortune. One of the villains, Lord Wilmore, who is now Trevelyan's sole heir, decides to make his position a sure one by getting rid of Crusoe. With that intent, he arranges with Villain Number Two, one Spargoletti, captain of the ship on which Crusoe sails, to make way with his passenger. Accordingly, Spargoletti, who seems to place little value on his vessel, sets fire to it, and escaping with the crew leaves the hapless Crusoe to his fate. Crusoe chops his way out of the cabin in which he had been locked, grasps a spar, and floats to the desert island. There we leave him for a while and return to London. Mrs. Crusoe, who was left behind by her spouse, has given birth to a son. The wicked Lord Wilmore wants this possible bar to his inheritance "removed," and delegates the task to Spargoletti, this worthy having turned up again hale and hearty. Spargoletti commissions his lieutenant, Jim, to do the work, but Jim, after abducting young Crusoe, takes pity on him, and instead of throwing the lad over a cliff, as he had been ordered, he takes him to a foundling asylum. Ten years pass. Mrs. Crusoe, impoverished, is forced to accept a position as housekeeper with Lord Trevelyan. She soon becomes a favorite with his Lordship, who, when dying, learns of her identity and leaves his entire wealth to her. Lord Wilmore, cut out of his inheritance, determines to secure his fortune by marrying Mrs. Crusoe, to whom he makes ardent love.

The scene shifts to the desert island, where Crusoe is living, surrounded by quite a menagerie of real animals. The rescue of Friday—it doesn't seem right to hear him called Vendredi in the play—from certain fellow tribesmen is shown, and ballets of these same natives are introduced. Then we go back to England, when young Crusoe, now a student at a naval academy, finds on the shore a bottle, cast into the waters by his father many years before, and containing the latitude and longitude of his island, and an appeal for succor. Who should visit the school but Mrs. Crusoe, and when she sees the bottled manuscript she at once secures a vessel and sails to the relief of her husband, taking young Crusoe with her, though unaware that he is her son. Wilmore goes along, too, and tries divers nefarious schemes to prevent the success of the expedition, which are frustrated by young Crusoe, whose Christian name, by the way, is William. Then a pirate ship, commended by Spargolettl, and employed by Wilmore to follow the expedition, heaves in sight, and after a severe and realistic fight, makes all prisoners, except Wilmore.

In the next act we again see Crusoe on his island. It is Christmas Eve, and as a dream of the lonely man, an exceedingly beautiful transformation scene is introduced. His own home, with its yuletide cheer, first appears; then comes a vision of London, with the roofs snow-covered and angels hovering above; then a beautiful ballet, danced amid a mass of Christmas trees and blazing logs, and finally Santa Claus himself comes out. This scene is a genuine delight, and as the holiday season approaches, it will bring sweet memories to many a foreigner, as homesick there as poor Crusoe himself.

There is more melodrama in the last act. The villains decide to land their captives on some desert island, and, of course, select the one inhabited by Crusoe. They are about to kill him when the tribesmen show up and vanquish the pirates. Spargolettl confesses, and Wilmore kills him. The Crusoe family, however, is united, and sails away happily, leaving Wilmore to enjoy the desert island.

There is enough excitement in this plot to satisfy the most exacting "gallery god," and its spectacular side will please old as well as young. I have no doubt that it will prove a great success. Among the actors mention should be made of M. Dannont in the name part, MM. Decori and Daltour as Spargolettl and Wilmore, respectively. Mlle. Dauphin as Mrs. Crusoe, and Mlle. Doyer as William.

News comes from St. Petersburg of Rejane's triumphant season there. The audiences, usually as cold as the climate, became wildly enthusiastic over her. T. S. R.

DO NOT BE DECEIVED.

THERE IS ONLY ONE MONEY MAKER IN

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Address manager CHAS. C. STUMM.

P. S.—It's hard to believe, but ask the policemen of Lynn. *HAYES and LYTTON* just closed a 3 nights engagement with *WISE GUY to $1,608.00. RISING GENERATION to $1,339.00. PACK'S BAD BOY to $1,402.60, AND MANY OTHERS.*

THE LADIES AND THE STROLLERS.

The annual ladies' day of the Strollers occurred on Friday, the festivities being held at the Waldorf-Astoria. Last year, when the celebration was undertaken in the club rooms, the crush was so great as to verge upon suffocation, and therefore a larger place was secured this time. But even such precautions were insufficient to insure comfort, and the crush was terrific.

Fair women and brave men struggled and battled amiably for mere existence—and the tea and cake. 'Igh Society was out in full force, actually consenting to appear without compulsion in the same room with actors and actresses. There was a real duke, and a real count, and ever so many people with names parted in the middle, and names spelled with y's that poor, ordinary persons would spell with I's, and all that sort of thing.

One of the very great daily papers expressed it with tender, unconscious humor, in saying: "Among the many guests of the Strollers were the Duke of ——, the Count de ——," etc., etc., for about a quarter of a column, and then adding, "Among people connected with the theatrical profession there were present"—just a few lines.

There was to have been some sort of a musical programme, but after Franz Kaltenborn and Melville Ellis had played the project was abandoned because the room was so crowded. Of course it all marked an epoch in the little lives of the players that were present, and Society had something to talk about.

ACTORS' CHURCH ALLIANCE.

Walter E. Bentley, secretary, announces that the second regular monthly service of the Actors' Church Alliance will be held in All Souls' Unitarian Church, Twentieth Street and Fourth Avenue, on Sunday, Nov. 19, at 8 P.M. Brief addresses will be made by the Rev. Thomas R. Slicer, pastor and second vice-president of the Actors' Church Alliance; the Rev. Merle St. Croix Wright, Rabbi Silverman, and others.

Members of the Alliance, the dramatic profession and all friends of the theatre are cordially invited to attend. There will be special music by a large choir and the offering will be devoted to the work of the Alliance.

The calendars of church services for the theatres to be framed and posted all over the country are about ready. So is the emblem of the Alliance, to be worn as a pin and brooch, and also the circular letter to the profession giving five reasons why actors and actresses should join the Actors' Church Alliance will soon be flooding the country. The latter was first outlined by Mr. Owen, of Mrs. Fiske's company.

JOHN BLAIR'S PRODUCTION.

El Gran Galeoto, the first of John Blair's special productions of modern plays, will be presented at Carnegie Lyceum on Wednesday and Thursday.

OBITUARY.

Zoe De Vielle, in private life Mrs. Regnar Kidde, died at her home in New Orleans, La., on Nov. 1, of consumption. She was at one time a member of the McCaull Opera company, from which she retired several years ago to devote herself to concert work. Miss De Vielle was a woman of rare accomplishments, speaking several languages fluently, and was possessed of a magnificent contralto voice. Her friends in the profession remember her as a woman of most noble character. Her husband and three children survive her.

W. E. Crandall, aged thirty-two, died at the home of his father at Williamstown, Mass., Nov. 6, of consumption, after a long illness. He was born in Petersburgh, N. Y., and entered the profession when he was about eighteen years of age. He was compelled to retire last May, owing to poor health. He had been with Uncle Tom's Cabin companies, and was said to be an exceptionally clever Lawyer Marks.

Dr. Edward Everett Stanbro, dramatic critic of the Buffalo "Courier," died suddenly in that city on Nov. 4, of pneumonia. He was thirty years old, and was born at Springville, N. Y. He had been on the staff of the "Courier" for three years. Dr. Stanbro was known as a fair and candid writer on theatrical topics, and he numbered his friends in the profession by the score.

Professor John M. Macallister, illusionist and conjurer, died in San Francisco, on Oct. 21, aged sixty-two years. He was born in Scotland, and was a son of the Scotch magician, Andrew Macallister.

Rosa Elliot, a performer with Wallace's Circus, fell from a trapeze at Valdosta, Ga., recently, and died the following day at Dothan, Ga., from her injuries.

Peter Fohs, a well-known military band leader, died on Nov. 8, at his home, Newburg, N. Y., aged seventy-seven years.

If you have the show, Darnaby does the rest. • • •

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - NOVEMBER 18, 1899.

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ITS VALUE RECOGNIZED.

THAT the value of the Christmas MIRROR is recognized by advertisers is shown by their eagerness to secure prominent places in that publication. There is now but a very short time during which advertisements may be taken for this holiday number, and those that wish to be represented in it should make application at once.

THE Christmas MIRROR for 1899 will be published early in December. It will be united with THE MIRROR of the week of its publication, and thus will not only combine the regular holiday features with the valuable record features of the regular issue, but will also combine the usual large holiday circulation with that of the regular MIRROR, thus insuring the largest sale ever achieved by any publication of its kind.

The artistic features of the Christmas MIRROR always have been admirable. They will this year be as novel and varied as ever. And the literary features will be worthy of the journal and its history. Taken altogether, the publication will be one that no member of the profession can afford to miss, while representation in it will afford a distinction due to the standing of THE MIRROR as the acknowledged organ of the theatre.

THE Adelaide *Advertiser* editorially ruminates upon the fact that "the influence of the United States continues to permeate the stage in Australia as in England," and somewhat unwillingly admits that certain innovations in method seen in the American attractions successfully exploited in Australia are not only agreeable, but improvements upon the traditions that they ignore or violate. It may be said that not until recently has England had opportunity to study much from the American theatre that could be called broadly representative, and that favorably as Australia may look upon the abstracts from the lighter and more evanescent spirit of the American stage seen there, it has not yet been privileged even to scan the index of American amusements. Some day, perhaps, when an Australian tour will mean profit for representative American enterprises, the very clever and discerning antipodes may form new ideas of this country and its stage.

AT the recent sitting of the Sanitary Congress at Southampton, England, an interesting paper dealt with the subject of ventilation in theatres and other public buildings, and mechanical ventilation was declared to be absolutely necessary. There are but few theatres in New York to-day lacking this requirement, most of those erected or remodeled during the past ten years—and they include a majority of the houses of greatest resort—being well equipped in this respect. It is noticeable, also, that many of the theatres erected in other cities of this country during the period mentioned very nearly approach the newer metropolitan houses in all respects, although the building laws, as they relate to health, convenience and safety, are far more strict here than elsewhere.

AS TO CANADA.

A CORRESPONDENT of THE MIRROR in a secondary city of Canada—a city that in ordinary circumstances ought to be a good one-night stand—writes that local conditions are now such, owing to great general prosperity, that first-class companies no doubt would find it profitable to play there. He adds that the offerings this season have been far below the average in merit, and that the local manager seems to find it impossible to induce meritorious attractions to include the town in their Canadian itineraries.

The Canadian town in question is on the thoroughfare used by first-class companies that make Toronto and Montreal their ultimate stopping points while in the Dominion. If the conditions in Canada were like the conditions in this country, it is probable that most companies that play a week each in Toronto and Montreal would make profitable one-night stands in several of the intermediate towns. As it is, they do not do so.

The conditions in Canada are very discouraging to American amusement managers. The exactions by the Canadian Government in the form of duties on printing, etc., have driven many American managers out of Canada and have kept other managers from venturing into the Dominion. Only last week a well-known manager informed THE MIRROR that the duties exacted on his printing alone for a short tour of Canada amounted to nearly $1,000, and practically wiped out his profits there. These exactions are unreasonable and oppressive, and until they are modified the theatre public of Canada will continue to be deprived of much entertainment that it might otherwise enjoy.

The discriminations made by the Canadian laws against amusement enterprises from the United States were no doubt founded in a patriotic spirit and intended to protect Canadians themselves as purveyors of amusement. But the laws have not encouraged amusement ventures by Canadians to any notable extent, while they have deprived many cities of Canada of the best that this country might offer under other conditions. As has been pointed out by THE MIRROR heretofore, the remedy lies in Canada, and not in the United States. Managers of theatres in Canada ought to unite to secure the repeal of obnoxious and oppressive laws against "foreign" amusement managers. When this shall be done, and not before, Canada may have the pick of those attractions that now are hopelessly sought by her managers, and Canadians may be the happier therefor.

THE SPECULATORS.

LAST week there was seen the spectacle of a line of would-be ticket buyers extending from the door of a Broadway theatre through a cross street to Sixth Avenue, and for a block or more on that avenue, many in the line having stood for hours, while ticket speculators who had not been compelled to undergo such a trial of patience and endurance were hovering about the line and offering for sale at largely increased prices the seats which those in the line found they could not get when finally by slow stages they reached the box-office.

The management of the theatre in question had caused it to be announced that every effort had been made and would be made to keep tickets out of the hands of speculators. How is it explained that the speculators had tickets before the hundreds of persons had patiently got in line for an opportunity to buy tickets?

The city ordinances that control the licensing and business of ticket speculators, printed in full on this page of THE MIRROR this week, furnish interesting reading. One of the sections of those ordinances forbids the selling of tickets by speculators in any hallway, porch or vestibule of any theatre "without the consent of the person giving the entertainment," and in another section it is declared:

> No person so licensed shall sell or offer for sale any such ticket or certificate, nor shall such ticket or certificate be sold on the sidewalk within a space in front of the vestibule or entrance of any building or place of amusement in which any entertainment or theatrical performance is to be given where admission is by ticket or certificate, under a penalty prescribed in section 6 of this ordinance.

The speculators at the theatre in question have boldly plied their trade "on the sidewalk within a space in front of the vestibule or entrance" of that theatre, in violation of law, and apparently with the consent of the theatre management. The managers of other theatres in this city have suppressed speculators by debarring them from the sidewalk in front of such theatres and by other remedies within the province of a manager under the law.

PERSONAL.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne will make her stellar debut in January in a new comedy, The Greatest Thing in the World, by Mrs. Henry C. De Mille and Harriett Ford, under management of Liebler and Company. Mrs. Le Moyne's Duchess in Catherine last season, and her Mrs. Lorimer in The Moth and the Flame the season before, have been among the most striking impersonations of recent years in this city. Admirers of dramatic art will eagerly await Mrs. Le Moyne's more ambitious reappearance.

CRANE.—William H. Crane has decided that A Rich Man's Son will be the only play used on his tour this season.

ARTHUR.—Joseph Arthur has written a new play of New York life entitled Johnny. It will be produced by Liebler and Company in December.

HOFF.—Edwin Hoff is at work upon a new comic opera that may be produced next season by Frank Daniels.

BARRETT.—Wilson Barrett contemplates a revival of Henry V.

ESMOND.—It is stated that H. V. Esmond has decided to change the name of his latest play from The Trinity to Watchdogs, some discussion having arisen over the alleged irreverence of the first title. Nat Goodwin holds the American rights to this play.

DAVIS.—Jessie Bartlett Davis has decided to defer her starring tour until next season.

SOTHERN.—E. H. Sothern will be seen as Hamlet at Daly's Theatre in the Spring, when Virginia Harned will appear as Ophelia.

SEABROOKE.—Thomas Q. Seabrooke will reappear as a star on Nov. 30, when he will open in Albany in Who Killed Cock Robin, a farce-comedy by J. Cheever Goodwin and Louis Harrison.

EDWARDS.—Mrs. W. A. Edwards, wife of the manager of the Academy of Music, Montreal, Canada, is very ill at her residence, 211 East Fourteenth Street, this city. Mrs. Edwards was formerly Mary Young, and was a well-known and popular actress.

DAVIDGE.—Maggie Harold Davidge, widow of William Davidge, who has been ill with nervous prostration in Philadelphia, is beginning to show improvement, and her physicians think that convalescense is at hand.

MARLIN.—Jane Marlin, correspondent of THE MIRROR at New Haven, Conn., has an article on "The Evolution of the Violin" in the current issue of the *National Magazine*.

BARRYMORE.—Ethel Barrymore lost a purse containing a considerable sum of money while playing at Kalamazoo, Mich., on Nov. 6. She left the purse on a table in the dressing-room, and when she was on the stage a bold thief reached in at a window and captured the purse.

STUBBS.—The Very Reverend Charles William Stubbs, D.D., Dean of Ely, began a series of matinee lectures at the Lyceum Theatre on Nov. 8, his subject being "Shakespeare as a Religious Teacher."

ANGLIN.—Margaret Anglin was ill on Nov. 4, when her role of Mimi in The Only Way, at the Garden Theatre, was played admirably by Tessie Busley at short notice.

STONE.—Amelia Stone, the American soprano, is singing successfully in a Berlin music hall.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Oct. 20 to 28, 1899.

BLOOD WILL TELL. By Francesca di Maria.

THE CLERICAL MR. BUTLER. By Edward S. Keller.

A DARK HORSE. By John Watson Dodge.

A LITTLE RAY OF SUNSHINE. By Mark Ambient and Wilton Heriot.

A NATION'S HYMN. By Marie Evelyn Coe.

THE SEA KING. By Carol Reginald.

TACITA. By Walter C. Clark.

THAT COOK. By Robert Barrie.

"PREDICAMENTS."

"Predicaments," by Louis Evan Shipman (Life Publishing Company, New York), is a collection of five short stories of New York society folk who, in the brightly written tales, get themselves in and out of difficult situations in mannerly and most amusing fashion. The dialogue is plentiful and is cleverly constructed. The illustrations are by Charles Dana Gibson and T. K. Hanna, Jr.

LAWS AS TO SPECULATORS.

A reader of THE MIRROR asks: "Is there actually in force any law, civic or other, against theatre ticket speculators? If so, please state just what it is and quote the salient passages."

The only laws relating to ticket speculators are contained in the city ordinances of New York. Sections 540, 541, 542, 543 and 544 of the city ordinances, dated March 9, 1897, provide:

Every person before selling, or attempting to sell, in any of the public streets of this city any ticket or certificate of admission to any place of amusement or entertainment where admission is by ticket or certificate, shall obtain a license from the Mayor, together with a metal badge, not less in size than a silver dollar, with a number thereon to correspond with the number of his license; and at all times while selling such tickets or certificates the badge shall be worn in a conspicuous place on the front of his coat.

Each license and badge shall be used only by the person to whom they were issued, and if used by any other person in violation of this section, shall subject both the owner and the person other than the owner so using such license or badge to the penalty prescribed in section 6 of this ordinance. No person so licensed shall sell, or offer for sale, any such ticket or certificate, nor shall such tickets or certificates be sold on the sidewalk within a space in front of the vestibule or entrance to any building or place of amusement in which any entertainment or theatrical performance is to be given where admission is by ticket or certificate under penalty prescribed in section 6 of this ordinance.

Every person so licensed as aforesaid who shall deceive any purchaser by selling any ticket or certificate of admission falsely representing the location or number of the seat or seats in any such place of entertainment shall thereby incur the penalty prescribed by section 6 of this ordinance; nor shall any person sell any such tickets or certificates in any hallway, porch or vestibule of any building in which such entertainment is to be given without the consent of the person giving the entertainment, under a like penalty.

Every person so licensed shall pay a license fee for the benefit of the city treasury of fifty dollars, and for each renewal of such license the fee shall be twenty-five dollars, and all licenses and renewals shall be for one year from the date thereof, and may be revoked at the will and pleasure of the Mayor.

Every person offending against or violating any of the provisions of this ordinance shall be deemed guilty of a misdemeanor, and shall be arrested and taken before the police magistrate sitting at the nearest police station until the opening of such court, and upon conviction shall be fined ten dollars for every such offense or violation, and in default of payment by imprisonment not exceeding ten days.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

MANAGER, New Haven: Address in care of THE MIRROR.

R. V., Washington: Lulu Glaser made her stage debut in Francis Wilson's company in 1891.

Z. E. K., Middletown, O.: Address George W. Peck, Milwaukee, Wis.

J. M. K.: You may address the person mentioned in care of THE MIRROR.

J. R. B., Connellsville, Pa.: Write to Charles H. Hoyt, Madison Square Theatre, New York.

K. I. U.: Nat C. Goodwin and Maxine Elliott never played The Wrong Mr. Wright.

W. L. H., Detroit: 1, The Winter quarters of John Robinson's circus are at Terrace Park, Ohio.

F. D. DE W., Chicago: 1, Write to the managers of the theatres. 2, New York dramatic agents could supply a special company. The cost would depend upon the qualifications of the players.

G. A. E., Canada: 1, Ethel Fuller is with the Corse Payton stock company. 2, The Christmas MIRROR and any back numbers of regular issues may be obtained at this office. 3, Concerning the book mentioned, write to Brentano, Union Square, New York.

G. H. G., Buffalo, N. Y.: The matter of incidental music is an important one in the production of a play such as you have in hand. Care should be taken to select music appropriate to the time and scene of action: because while the music may not be—indeed, should not be—especially noticed by the audience, it will, if properly managed, do much to produce the desired atmosphere. Familiar airs that are associated in the minds of the people with the period of your play will prove most effective. They may be found in the collections of old songs published by the Oliver Ditson Company and other music publishers.

LETTER TO THE EDITOR.

10 BOUNDARY ROAD,
LONDON, N. W., ENGLAND, Nov. 2.

To the Editor of The Dramatic Mirror:

SIR.—In a London dispatch to a New York paper, reporting the production of Wilson Barrett and Louis N. Parker's play, Man and His Makers, is the following most ungenerous paragraph:

"The whole play is unreal, morbid, devoid of light and shade, crudely constructed and commonplace in dialogue. At the fall of the curtain the gallerytes indulged in a hostile demonstration and had to be cleared out by the police."

As your paper is the representative of fairness and integrity in the theatrical world, will you permit me, on behalf of my friends, Messrs. Barrett and Parker (whom, however, I have not consulted in this respect) to enter a denial of the above statement? There is scarcely an element of truth in the paragraph.

That the play was a "miss" in its first form is sufficiently attested in its prompt withdrawal for reconstruction. But it did not fail of success for any of the reasons given in the paragraph quoted, for the play is not morbid (it is optimistic); it has, if anything, too much light and shade; it is not crudely constructed, for in mere construction it is an exceptionally skillful piece of stagecraft; and whatever faults Mr. Parker may have as a dramatist, writing "commonplace dialogue" is not one of them. There is a great deal of beauty, cleverness, wit and superior writing in Man and His Makers. The first two acts were undoubted successes with the audience. The play went wrong in the third act, not through faulty construction, but through a subsequently recognized error in scheme, the principal defect of which was letting the dominant force of the action pass out of the hero's hands into those of a secondary character. The second error was in allowing a lapse of ten or twelve years between acts three and four, and ending the play with a thorough comedy act, the self-mastery and upward struggle of the hero being shown in the result instead of in process.

As for the "hostile demonstration," never was there a more ungracious abuse of a theatrical trifle than this statement presents. The "demonstration" in the gallery—I remained until lights were out—was the persistent clamor of the people in the gallery for a "speech." There was, to be sure, a handful of young fellows, the inevitable "boo-ers" of a London first night, who made an attempt to cry down the overwhelming majority, a well known chronic sort of first night at a London theatre. The "clearing of the gallery by the police" was not due to there being a disturbance, but to the fact that the crowd was unwilling to disperse before Mr. Barrett should come before the curtain to make a speech. Three times during the "demonstration" the curtain was raised showing the players grouped on the stage, and each time the gallery cheered lustily. The "disturbers" whom the police turned out of the gallery previous to the departure of the main body, numbered less than a dozen persons.

Man and His Makers failed not because it was "morbid," but for precisely the opposite reason that it was too sweepingly and enthusiastically optimistic. The authors waved the fairy wand of transformation too freely and too obviously. They are clever and practical enough to correct their misapprehension of popular possibilities, and will yet profit by Man and His Makers, I venture to predict. The play is withdrawn, but not shelved. Yours sincerely,

ELWYN A. BARRON.

Married.

MOODY—KELLETT.—George E. Moody and Olive Kellett, at Portsmouth, O., Nov. 1.

RICH—RICHMOND.—Dr. William B. Rich and Virginia Richmond, in New York city, on Nov. 11.

Died.

CRANDALL.—W. E. Crandall, at Williamstown, Mass., Nov. 6, of consumption, aged 32 years.

DE VIELLE.—Zoe De Vielle (Mrs. Regnar Kidde), in New Orleans, La., Nov. 1, of consumption.

ELLIOT.—Rosa Elliot, at Dothan, Ga.

MACALLISTER.—Professor John M. Macallister, in San Francisco, Cal., on Oct. 21, aged 62 years.

STANBRO.—Dr. Edward Everett Stanbro, at Buffalo, N. Y., Nov. 4, of pneumonia, aged 30 years.

THE USHER.

Between the Scylla of public hoggishness and the Charybdis of public apathy toward efforts to enforce respect both for the pleasure of audiences and the dignity of artists, the manager or actor has a somewhat difficult course to steer.

So long as theatregoers will patiently submit to the annoyances of late comers, persons that go out between acts, box conversationalists and the other nuisances that abound in front during performances just so long will they continue, despite the sporadic endeavors of stars now and then to check them.

Miss Arthur's impulsive act in stopping her performance the other evening, ringing down the curtain and rebuking a party of talkative box occupants can be understood on the ground of artistic sensitiveness, although the wiser course might have been to have waited until the curtain fell in the proper place and then have privately cautioned the misbehavers to preserve order or leave the theatre. This would have been equally effective, if not so productive of newspaper comment, and it would not have disturbed the enjoyment of the audience by an unwonted interruption.

Referring to that incident that sound newspaper, the Rochester *Democrat and Chronicle*, remarks:

"Of course it is not really the business of actors to protect themselves against the discourtesy of cads in the audience or to guard theatregoers in the full and undisturbed enjoyment of the privileges for which they have paid. This is distinctly the house manager's duty. But as house managers won't do their duty in this particular, it is matter for rejoicing that actors willing to undertake it are to be found."

Theatre employes, in this city at least, are instructed to maintain order and quiet among the audience, and they are usually quick to detect and stop any disturbance. Sometimes, of course, offenses that are noticed and felt on the stage escape the ushers, who are necessarily at the rear of the auditorium while the performance is in progress.

The *Democrat and Chronicle* also expresses the hope that a time will come "when actors will insist that late comers at the theatre shall not be allowed to take their seats while the curtain is up and will enforce the rule by instantly stopping the performance whenever it is violated."

One of our leading stars adopted this rule two or three seasons ago, late comers not being allowed to go down to their seats until the curtain descended on the first act.

What was the result? Indignant ticket holders rowed about their detention, claiming that they had the right of ingress to the seats they had paid for whenever they chose; protesting letters were sent to newspapers and the newspapers editorially denounced the arrangement as an arrogant interference with the people's rights.

The majority of the public, in whose interest and for whose protection the rule was enforced, paid not the slightest attention to the controversy and failed to raise a voice in support of their champion. Naturally, in the face of this indifference, it was not long before the experiment was abandoned.

As a matter of fact, in these matters, as in many other things, our proverbial "American good nature" borders, I fear, on simple stupidity.

Papa's Wife is not wholly a novelty. The original vaudeville, La Femme a Papa, was given in this city on Oct. 6, 1886, at Wallack's Theatre, by Madame Judic and a French company, under Maurice Grau's management. Hennequin and Millaud wrote the text and Hervé composed the catchy music that was plentifully scattered through it.

The piece was more or less coarse and suggestive, as pieces of that *genre* usually are, but its indelicacies were more or less softened by Judic's subtle art and the skill of old Mezieres and other French comedians skilled in sugar-coating Gallic improprieties.

Besides the opera bouffe, vaudeville and farce entertainments that the French companies used to play here in the 'Seventies and 'Eighties the brutally filthy pieces common on the American stage to-day stand forth in gross proportions.

The Actors' Fund benefit at the Broadway Theatre next Thursday afternoon promises to yield the largest receipts of any performance that has been given for this charity in several years.

Yesterday the house was almost sold out, with the probability that there will not be a seat left after to-day.

The bill includes the strongest star attractions in the city, and it is sufficiently varied to insure a thoroughly satisfying performance.

The wisdom of the Fund's Benefit Committee in instituting its entertainments early in the season has been proved by the success which has attended the entertainments already given in Boston and Chicago. With the several benefits elsewhere that are scheduled the income from this source will be unusually large.

Reports that Joseph Jefferson would shortly retire from the stage bob up at frequent intervals. In Cleveland one night last week Mr. Jefferson made a speech in which he said: "Almost every criticism of my performances reads like an obituary notice. I have no intention of retiring. I shall act until I die."

And there seems to be no occasion for the veteran actor to leave the stage while the public continues to throng to see him as Caleb Plummer, Bob Acres, and Rip.

Nevertheless, it may be that the feeling which prevails that Mr. Jefferson may retire soon has a sustaining influence upon his receipts. For a good many years that "it-may-be-the-last-time" sentiment has impelled numbers of playgoers to take another and another look at the familiar and always delightful characterizations.

A story is told—for the truth of which I am not in a position to vouch—to the effect that before Ada Rehan returned to this country she received an offer from a pervasive theatrical speculator of $75,000 to star for one season under his management.

Miss Rehan cabled "No" as her answer to this proposition.

I hope the story is true—so many stories that describe actors' loyalty to principle in these matters turn out to be false—for it reveals Miss Rehan anew in the light of a woman of character and high purpose, faithful to the self-respecting ideas of the late manager with whom her artistic triumphs were identified, and more regardful of his purposes and wishes with respect to traffic in certain quarters than some that were related to him by ties of blood and family.

AMATEURS IN SHAKESPEARE.

Living up to their precedents, the Amaranth Society inaugurated their twenty-ninth season at the Academy of Music, Brooklyn, last Wednesday night with a presentation of a Shakespearean play. The Merry Wives of Windsor was selected. The Amaranth's best talent acquitted themselves with much credit, the applause that greeted their efforts being spontaneous as well as vociferous.

To Ernest O. Jacobsen was assigned the role of Falstaff, and he was entirely pleasing in the part. Helene Wintner as Mistress Ford gave one of her usual charming performances. Little Mabel Banker scored one of the hits by her clever work as Falstaff's page. May Regina McAvoy and Lily Hoffner Wood, two newcomers, gave good satisfaction. Others in the cast were Hugo Wintner, Frank Norris, John E. Irwin, Charles E. Cortis, William L. Hopkins, J. Frank Dallon, F. S. Brady, Arthur Dunkly, Augustus Oelrichs, and Madeleine Pierson.

A word of praise is due to the excellent stage-management of Alfred Young, to whom should be credited the smoothness with which the performance ran, the eleven changes of scene being made without a hitch. A Pair of Spectacles will be the next offering by the Amaranth.

THE ACTORS' FUND BENEFIT.

What promises to be one of the most successful benefits ever given for the Actors' Fund of America will occur next Thursday afternoon at the Broadway Theatre, the use of which has been donated by Manager Jacob Litt.

The arrangements for the benefit are in charge of Andrew A. McCormick, who has secured a notable list of volunteers. Sir Henry Irving has consented to appear, with members of his company, in Conan Doyle's one-act play, Waterloo; Mrs. Fiske and her company will be seen in the third act of Becky Sharp; Julia Arthur and her company will give the coronation scene from More than Queen; William H. Crane and his company will present the first act of A Rich Man's Son, and John Drew and Isabelle Irving will appear in Mrs. Hilary's Regrets. Among the many others on the programme will be Eugene Cowles, Richie Ling, and Fougere.

The exceptional merit of the programme, containing as it does five prominent stars, is sure to attract a crowded house, and the treasury of the Fund will undoubtedly be enriched by a large amount. The sale of seats opened yesterday and is progressing rapidly.

DR. HOUGHTON'S REMAINS REMOVED.

The remains of the late Rev. Dr. George H. Houghton, the lamented rector of the Church of the Transfiguration, "The Little Church Around the Corner," were removed last Thursday from Trinity Cemetery, in this city, and were reinterred in Kensico Cemetery. The removal was necessitated by the city's condemnation of a part of Trinity Cemetery for a projected extension of Riverside Drive.

A special train bore the remains to Kensico, where a committal service was celebrated by the Rev. Dr. George S. Houghton, present rector of the church, assisted by his curate, the Rev. George H. H. Butler, both nephews of the late rector.

A marble crucifix, carved in Italy, has been placed at the grave. It bears a figure of Christ and the inscription: "In front of this cross lie the mortal remains of the Founder, and for forty-nine years Rector and Priest, of the Parish and Church of the Transfiguration, the Reverend George Hendrick Houghton, Priest and Doctor of Divinity, who entered Paradise Nov. 17, 1897."

THE GAY DEBUTANTE PRODUCED.

The new musical comedy, The Gay Debutante, book by Alfred Cahen, music by Samuel B. Weiler, was produced in Hartford, Conn., on Nov. 6, with considerable success, under management of Steve T. King. The new comedy is said to take rank fairly with the similar productions that have been successful in recent years, and to possess the novel feature of being thoroughly American in theme, tone and performance. The cast, headed by Walter Jones and Norma Whalley, includes William Burress, Albert Mahar, J. W. Kingsley, Charles Burbridge, S. N. Seidman, Robert Robson, William Hallett, Edward Woon, Gus Colletti, Della Barker, Mayme Gehrue, Loraine Dreux, Victoria Parker, Helen McDonald, Verra Bell, Pearl Stillson, Lelia Shaw, Marion Romig, Florine Murray, Olive Ulrich, Marie Morrison, Anna Pomeroy, Flora Echard, Leoni Dueth, Eveline Aubrey, Catherine Reveare, Irma Stratton, Sadie Dean, and William Richard Goodall.

Every student of the player's art should possess himself of a copy of "Acting and Actors," by Alfred Ayres.

THE STOCK COMPANIES.

The Jermon Stock company at the Standard Theatre, Philadelphia, played The Three Musketeers week of Oct. 30 to the banner business of the present season. The demands for another week of this ever popular romantic drama were numerous, but the management decided to reproduce it later. As D'Artagnan, Mortimer Snow did the best work he has yet done. His conception of the character was perfect. He was boyish and mirthful in the lighter scenes, and brave and manly in the others. Charlotte Tittell was a sweet and captivating Constance and dressed magnificently. The part has never been played better here. Augustus Balfour's Richelieu was a fine characterization, as was also John W. Dean's Buckingham and Mr. Lewis' Athos. Isis Maynard was queenly as Anne of Austria. The scenery and costuming were magnificent. Other characters were well played by Ashley Miller, John Daly, James Mack, Hempstead Prince, F. C. Stien, Kizzie B. Masters, Ethel Elder, and many auxiliaries. Augustus Balfour's stage direction deserves much credit.. Master and Man was presented by the stock company last week and proved a money winner. Nellie Callahan, for the past three seasons soubrette of the Théâtre Français Stock company, Montreal, has joined the Jermon Stock company in the same capacity.

Ashley Miller has resigned from the Standard Theatre Stock company to originate the leading role in a new production.

The Valentine Stock company at the Grand Theatre, Winnipeg, presented Hazel Kirke Oct. 30-Nov. 1, and Ours Nov. 2, 3. The performances were marked by excellent stage-management. Jessie Bonstelle as Hazel Kirke gave a pathetic and effective portrayal. Anne Blancke as the niece, and Kate Blancke as the wife did conscientious work. E. P. Mawson as the old man was excellent. Ours was put on with the assistance of the soldiers at Fort Osborne barracks, and the enthusiasm knew no bounds. The entire audience rose and sang the patriotic airs during certain stirring scenes in the play. Turned Up Nov. 6-8. An Unequal Match 9-11.

The stock company at the Columbia Theatre, Newark, presented Charley's Aunt last week. It was the company's first appearance in farce this season. Hits were scored by the entire company. Joseph Totten was the "Aunt," and his success was emphatic.

Nadine Winston played Maude Chartris in Mr. Barnes of New York with the Imperial Stock company, St. Louis, week of October 29, and duplicated the success she won in the same part in Toronto last season. She has become a great favorite in St. Louis. Last week Miss Winston played Fanchon in Fanchon the Cricket.

Maurice Freeman's Burton H. Barnes in Mr. Barnes of New York added another to his successes as leading man of the Imperial Stock company.

According to a Chicago paper, the friends of May Hosmer, leading woman of the Hopkins Stock company in that city, claim that she has appeared in more performances than any other actress in the world. Miss Hosmer has played twice a day with the Hopkins company since its opening, prior to which she was engaged in many road companies. Her stage career commenced when she was an infant, and her first speaking part was little Eva in Uncle Tom's Cabin.

Robert Wayne, leading man of the Hopkins Stock company, Chicago, has received strong newspaper indorsement for realistic and powerful performance of John Swiftwind in Northern Lights.

As the Baroness Vera in The Last Word, with the Albaugh Stock company, Baltimore, last week, Sarah Truax achieved an emphatic success. The local critics found her portrayal in every way an admirable one, original in conception and most artistic in execution.

Henry Shumer has resigned from the Cummings Stock company, Toronto, to join the Imperial Stock company, St. Louis.

C. Blanche Rice, the ingenue of the Pike Stock company, Cincinnati, made another hit recently as Kittie Ives in The Wife, winning much praise from the local critics.

Edward Somers has been engaged for the Théâtre Français Stock company, of Montreal.

Charles Gorman was specially engaged for the production of The Sporting Duchess by the Columbia Theatre Stock company, Newark.

The Jilt was produced by the stock company at the Théâtre Français, Montreal, last week and shared with Held by the Enemy the record for the season. Thomas J. McGrane came out with flying colors as Myles O'Hara, a part made famous by Dion Boucicault. Lucius Henderson was very good as Sir Dudleigh and Frederick Webber made a capital Lord Wylie. Edwin Summers made his bow to a Montreal audience as a member of the stock company, playing Rev. Mr. Spooner admirably. Aiden Bass, Frank Nelson, and Harry Karger were very good, and Drew A. Morton played James Daisy in addition to looking after the management of the stage. Helen Byron's Kitty Woodstock was an exceedingly clever little sketch, and Lilian Buckingham played Lady Millicent with evident care and study. Lilian Schovelin appeared to great advantage as Mrs. Welter, her dialect being excellent. Helen Holland's Phyllis Welter was about the best work she has done at this theatre. Editha Vaughan appeared as Mrs. Pincott. For this week Forgiven is produced.

Louis A Phillips Stock company at the Lyceum, Brooklyn, continues to do a big business. On several occasions during the present season the S. R. O. sign has been displayed. Last week's offering was The Plunger. This week A Fair Rebel is presented, to be followed by May Blossom and New York Day by Day.

ARRIVAL OF THE BARONESS VON STRANTZ.

The noted German actress, Anna Fuehring, who in private life is the Baroness von Strantz, arrived in New York on the *Trave* last Friday. She is here to fill a short engagement as the star of the Reisemann company at the Germania Theatre, and will appear in a repertoire of her most successful plays. The Baroness is among the youngest of Germany's famous actresses, having been before the public only ten years. During that period she has played star engagements in tragedy and light comedy at the court theatres of Dresden, Berlin, Vienna, Stuttgart, and Leipzig, and has been the recipient of many honors at the German court.

THEATRE BURNED AT OWEGO.

The Wilson Opera House, at Owego, N. Y., managed by John H. Beaumont and owned by Caroline Wilson, was gutted by fire on the afternoon of Oct. 8. The fire was caused by the explosion of some of the apparatus used by the Lyman H. Howe Moving Picture company, who were billed to appear that evening.

REPORTED CHANGE IN IRVING BOOKINGS.

It is reported that Sir Henry Irving and Ellen Terry may play a return engagement in this city week of Jan. 8, instead of appearing at the Columbia Theatre, Brooklyn, the original booking for that week.

May Templeton, please communicate, important. W. C. Bartholdi, 22 E. 17th St., N. Y.

GOSSIP OF THE TOWN

Arthur Deming, whose portrait appears above, was discovered in 1889 by Edwin De Coursey, and that he is a star worthy of the title is amply attested by the liberal patronage accorded to the John W. Vogel and Arthur Deming's Big Minstrels. This is practically a new alliance, but Mr. Vogel's reputation as a manager together with Mr. Deming's ability to amuse has proven a magnet of gigantic proportions, demonstrating that Mr. Vogel's judgment has not been at fault. The alliance will continue indefinitely, and time for next season is filled already. Edwin De Coursey, business-manager for Mr. Vogel, will also direct the tour of At Saratoga, a spectacular farce for which he is now booking time and engaging people.

James J. McCoy, of Cincinnati, was appointed on Nov. 4 administrator in the estate of the late Dan McCarthy, who left property valued at $2,000.

Lorena Atwood, a California girl, who was for nearly three years leading woman in Morosco's Stock company, is winning fresh laurels in the South this season. A Galveston paper thus speaks of her work with Lewis Morrison: "The sweetest character in all the play was Miss Atwood as Amalia, the King's sister." In every town Miss Atwood has received much approbation for her acting.

Engel Sumner and Annie Thornton will entertain the women of the Actors' Society and their friends at the Society's rooms, in Fortieth Street, on the afternoon of Nov. 16, from three to five o'clock.

Richard Sherman has resigned from the Baldwin-Melville company.

Al. R. Wilson, manager of Bimbo of Bombay last season, was stricken with paralysis on Nov. 3 and is at his home 27 S. Massachusetts Avenue, Atlantic City, N. J. Mrs. Wilson (Ethel Lynton) is with him. His condition is still serious.

Charles W. Handscomb, a Western newspaper man, has been engaged as press agent for Madame Nevada and other artists under the direction of Charles L. Young. Mr. Handscomb is also a ballad singer of reputation, and has recently signed a contract to appear this Winter at the Proctor vaudeville theatres in this city.

Nick Long and Idalene Cotton have been meeting with pronounced success in their Italian specialty at the New York in In Gay Paree.

James R. Waite has secured the Eastern rights to Wanted: The Earth, and will feature George H. Summers in the leading comedy role, formerly played by John Dillon.

Mr and Mrs. C. Jay Smith (Sadie Stockton) closed with Ferris' Comedians at La Crosse, Wis.

Lord Mayor Tallon, of Dublin, attended a recent performance of Frankie Carpenter and her company at the Jefferson, Portland, Me.

Virginia Richmond and Dr. William R. Rich were married in this city on Nov. 11. Mrs. Rich has retired from the stage.

Announcement has been made of the marriage of Florence Ziegfeld, Jr., and Anna Held, in Paris, France, two years ago.

Charles Coulter Howard and Bernice, "The Sweet Singer from the Buckeye State," were married on Nov. 4 at Spokane, Wash.

Harold Kennedy, of the Bennett and Moulton company, introduced on Nov. 11 at Binghamton, N. Y., a new song, "I'm Sorry I Left My Happy Home."

Lucia Moore will resign on Dec. 1 as leading lady with Robert Downing, when Mr. Downing will open his dramatic school in Washington. Mr. Downing is now filling three weeks of vaudeville engagements in Chicago.

The Boston Cadets' February production, Miladi and the Musketeer, by R. A. Barnet, will have music by Harry C. Heartz and Edward W. Corliss, and lyrics by William Maynadier Browne and Ogden Ward.

Emelie Melville contemplates opening a dramatic school at Syracuse, N. Y.

The French Maid closed on Nov. 11.

Mrs. Whyte (Jennie Haile) mourns the loss of her valuable pet cat, "Willie." The feline had a large circle of friends among professionals.

William Bonelli has in preparation an elaborate production of the romantic drama, An American Gentleman. He will open with the play during the latter part of the present or early next season.

Roselle Knott has returned to New York after a much needed rest at her home in Canada. Miss Knott is to play Lygia in Quo Vadis.

Mr. and Mrs. Edwin Mordant (Virginia Stuart) have returned to town from the Pacific Coast.

Louise Sylvester is ill at her residence in this city.

"Aunt" Louisa Eldridge will preside at the sale of souvenir programmes for the Actors' Fund benefit at the Broadway Theatre Thursday afternoon.

Madelon Temple, May Irwin's niece, who played in Sister Mary at the Bijou, was taken ill last week and was removed to St. Vincent's Hospital. Marie Millward assumed Miss Temple's role.

The Hyde and Behman Amusement Company have acquired property at Broadway, Flushing and Graham Avenues, Brooklyn, whereon they propose to build a theatre to cost $200,000.

Harry Corson Clarke opened his season at San Francisco on Nov. 12 in What Happened to Jones and broke all of his excellent records in that city.

An order was received by the Actors' Fund yesterday from Ellen Terry for two seats for the benefit at the Broadway Theatre on Thursday afternoon. A cheque for fifty dollars accompanied the order.

Write or wire Darnaby, 324 Ogden Ave., Chicago.

CURRENT AMUSEMENTS.

Week Ending November 18.

New York.

METROPOLIS (Third Ave. and 142d St.). The White Heather.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Burlesque.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Why Smith Left Home.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Vaudeville.
MINER'S (125th St. nr. Lexington Ave.), Vaudeville.
THE PALACE (58th St. bet. Lex. and Third Aves.), Continuous Vaudeville—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave and 57th St.), Philharmonic Society Nov. 17 and 18.
THE NEW YORK (Broadway and 45th St.), In Gay Paree—9 to 15 Times.
CRITERION (Broadway and 44th St.), Julia Marlowe as Barbara Frietchie—29 to 39 Times.
THE VICTORIA (Seventh Ave. and 42d St.), The Rogers Brothers in Wall Street—59 to 64 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Der Freischutz.
MURRAY HILL (Lexington Ave. and 41st St.), Henry V. Donnelly Stock in The Fatal Card.
BROADWAY (Broadway and 41st St.), Julia Arthur in More than Queen—22 to 28 Times.
EMPIRE (Broadway and 40th St.), John Drew in The Tyranny of Tears—71 to 76 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), Alice Nielsen as The Singing Girl—33 to 39 Times.
KNICKERBOCKER (Broadway and 38th St.), Henry Irving and Ellen Terry—Robespierre—12th and 13th Times, The Merchant of Venice, The Bells and Nance Oldfield.
HERALD SQUARE (Broadway and 35th St.), Children of the Ghetto—34 to 41 Times.
GARRICK (35th St., East of Sixth Ave.), William Gillette as Sherlock Holmes—6 to 14 Times.
KOSTER & BIAL'S (345-349 West 34th St.), Round New York in 80 Minutes—10 to 17 Times.
MANHATTAN (1209-1205 Broadway), Anna Held in Papa's Wife—1 to 6 Times.
THIRD AVENUE (Third Ave. and 31st St.), How Hopper was Sidetracked.
BIJOU (1209 Broadway), May Irwin as Sister Mary—19 to 25 Times.
WALLACK'S (Broadway and 30th St.), W. H. Crane in A Rich Man's Son—15 to 21 Times.
DALY'S (Broadway and 30th St.), E. H. Sothern and Virginia Harned in The Song of the Sword—29 to 32 Times.
WEBER & FIELDS' (Broadway and 29th St.), The Whirlwig—32 to 39 Times—The Other Way—21 to 28 Times.
COMIQUE (Broadway and 28th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Mrs Fiske as Becky Sharp—69 to 76 Times.
THE GARDEN (Madison Ave. and 27th St.), Henry Miller in The Only Way—33 plus 34 to 41 Times.
MADISON SQUARE GARDEN (Madison Ave., 26th and 27th Sts.), Closed.
MINER'S (212-214 Eighth Ave.), Miss New York, Jr.
MADISON SQUARE (24th St. nr. Broadway), Make Way for the Ladies—1 to 7 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Annie Russell as Miss Hobbs—77 to 84 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), Continuous Vaudeville—12:30 to 11:30 P. M.
GRAND OPERA HOUSE (Eighth Ave and 23d St.), Odette Tyler and H. D. MacLean in Phroso.
IRVING PLACE (Southwest cor 15th St.), Drama and Comedy in German.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), The Dairy Farm—34 to 41 Times.
KEITH'S (East 14th St. nr. Broadway), Continuous Vaudeville—12:30 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'Way Down East—1 to 8 Times.
TONY PASTOR'S (Tammany Building, 14th St.), Continuous Vaudeville—12:30 to 11:30 P. M.
DEWEY (125-132 East 14th St.), Ben Ton Burlesquers.
STAR (Broadway and 13th St.), The Evil Eye.
GERMANIA (147 East 4th St.), The Kiesmann Company in German Repertoire.
LONDON (235-237 Bowery), Al Reeves' Burlesquers.
PEOPLE'S (199-203 Bowery), The Hebrew Drama.
MINER'S (189-189 Bowery), The American Beauties.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Joseffy Piano Recital—Tues. Eve., Nov. 14.
PARK (299 Fulton St.), Jardon Opera Troupe.
HYDE & BEHMAN'S (340-352 Adams St.), Vaudeville.
NOVELTY (Bridge Ave. and South 4th St.), Vaudeville.
GRAND OPERA HOUSE (Elm Pl. nr Fulton St.), Blanche Walsh and Melbourne MacDowell in La Tosca, Gismonda and Fedora.
ENRIQUE (196-198 Grand St.), The Sporty Widows.
THE AMPHION (433-441 Bedford Ave.), A Stranger in a Strange Land—57 plus 1 to 6 Times.
STAR (491-497 Jay St., nr. Fulton St.), Irwin Brothers' Burlesquers.
EMPIRE (304-306 South 6th St.), Rentz-Santley Company.
COLUMBIA (Washington, Tillary and Adams Sts.), Sporting Life.
GAIETY (Broadway and Middleton St.), The Rays in A Hot Old Time.
LYCEUM (Montrose Ave. and Leonard St.), A Fair Rebel.
BIJOU (Smith and Livingston Sts.), Zorah.
MONTAUK (265-267 Fulton St.), The Girl from Maxim's.
MUSIC HALL (Fulton St. and Alabama Ave.), Vaudeville.

AT THE THEATRES.

Knickerbocker—The Amber Heart.

Play in three acts by Alfred C. Calmour. Produced Nov. 4.

Silvio	Laurence Irving
Covanto	Arthur Royston
Geoffrey	F. Tyars
Ranulf	James S. Hearn
Sir Simon Gamber	Clifford Bown
Mirabelle	Cecil Cromwell
Cesta	Brenda Gibson
Katrona	Miss Crosse
Ellaline	Ellen Terry

This three-act play in blank verse was presented at the Knickerbocker Theatre on the afternoon of Nov. 4, by Ellen Terry and the London Lyceum company. Though the play has been done for many years in England, this was its first presentation in this country.

The story, slender and fantastical, is set in an old English frame, and tells of the maiden Ellaline, who knows naught of the love of the sexes, for a charm, an amber heart, given her by her mother, prevents her, while she wears it, from feeling that emotion. Curious to experience it, she throws away the little heart, and at once there springs within her a deep love for the troubadour, Silvio, who long has courted her. But with love comes grief, for Silvio, inconstant, forsakes her for the Lady Mirabelle. In despair, Ellaline would drown herself, but is saved by her guardian, Covanto, who has found the little heart and returns it to her. Once more she is in her former state of contentment, and her love and sorrow are to her but a dream.

This pretty idyl, written in truly poetic style, is told charmingly. Dramatic qualities, however, it does not possess, and it would make a far better reading than an acting play. The verse is meritorious and runs smoothly. In both thoughts and phrases one notices at times suggestions of Shakespeare and other classic authors, who evidently have been Mr. Calmour's models.

Delightful and artistic in every respect was Miss Terry's performance of Ellaline. Gracefully and naturally she showed the ingenuous girl, first ignorant of love and then loving with all her heart. In her sorrow there was a sweet sadness that was touching. She was remarkably girlish and attractive in appearance.

Laurence Irving as Silvio afforded an interesting study in hereditary influence. He has, in a lesser degree, all his father's mannerisms, both of speech and gesture, but they were effective only in marring his performance, that otherwise was skillful and intelligent.

The other roles were uniformly well played by Arthur Royston, F. Tyars, James S. Hearn, Clifford Bown, Cecil Cromwell, Brenda Gibson, and Miss Crosse. The scenery and stage-management maintained the high standard characteristic of Sir Henry Irving's productions.

The Amber Heart was followed by Charles Reade's one act comedy, Nance Oldfield, cast as follows:

Susan Oldfield	Brenda Gibson
Nathan Oldworthy	Charles Dodsworth
Alexander Oldworthy	Harry B. Stanford
Anne Oldfield	Ellen Terry

Here Miss Terry gave her familiar characterization of the actress who seeks to disillusionize a young lover by an assumption of dowdiness and frivolity. She entered with zest into the spirit of the comedy, and teemed with vivacity and animation. Harry B. Stanford did exceptionally good work as the young lover, and Charles Dodsworth and Brenda Gibson were also satisfactory.

The theatre was crowded, and Miss Terry received repeated curtain calls after each act.

Sir Henry Irving revived The Bells on Nov. 5 and again on Nov. 12, when his famous impersonation of the conscience-stricken Mathias proved as ever magnetic and impressive.

Garrick—Sherlock Holmes.

Melodrama in four acts by William Gillette and A. Conan Doyle. Produced Nov. 6.

Sherlock Holmes	William Gillette
Doctor Watson	Bruce McRae
John Forman	Reuben Fax
Sir Edward Leighton	Harold Heaton
Count von Stahlburg	Alfred S. Howard
Professor Moriarty	George Wessells
James Larrabee	Ralph Delmore
Sidney Prince	George Honey
Alfred Bassick	Henry Herrman
Jim Craigin	Thomas McGrath
Thomas Leary	Elwyn Eaton
"Lightfoot" McTague	Julius Weyms
John	Henry S. Chandler
Parsons	Soldene Powell
Billy	Henry McArdle
Alice Faulkner	Katherine Florence
Mrs. Faulkner	Jane Thomas
Madge Larrabee	Judith Berolde
Therese	Hilda Englund
Mrs. Sneedley	Kate Ten Eyck

After a brief trial out of town, a new four-act melodrama, Sherlock Holmes, programmed as "by William Gillette and A. Conan Doyle," was presented on Nov. 6 before a large audience at the Garrick Theatre. The title character and some others had been modeled upon Dr. Doyle's popular detective stories, but the narrative of the play was mostly new, and bore every evidence that Mr. Gillette had had very much more than Dr. Doyle to do with it. Dr. Doyle's stories are at best diluted imitations of Edgar Allan Poe's detective tales, but the play suggests rather the benign inspiration of Cap Collier or Old Sleuth.

The play plot was sketched in these columns upon the original production in Buffalo on Oct. 23. It provides Holmes with a love affair not contemplated in Dr. Doyle's philosophy, and it concerns the detective's adventures in gaining possession of certain papers in which a select gang of reprobates are also interested. He is opposed chiefly by Professor Moriarty, an elderly "spider of crime," or something of that sort, who wishes to put Holmes out of the way. Incidentally, Holmes gets in a few of the long-distance deductions that made him famous in the stories, but his experience with the bad men and wicked lady in the play reflect scant glory upon his perspicacity, these persons being ever quite transparent and most obvious in villainy. Yet, for all that, the excitement, frequently intense, is sustained admirably, and the audience was highly delighted, for where is the healthy mind that does not revel now and then in bowling melodrama?

Sherlock Holmes owns but one scene that really thrills and even that, unlike the four or five finely imagined sensations in Mr. Gillette's Secret Service, is neither very new nor wholly surprising in its end. The play has none of the customary labored effort for comedy relief, which is excellent: and it has a very slender fabric of heart interest, which is not so well. The consuming affection of Alice Faulkner for Holmes is but vaguely indicated until the final scene, and the complacent imbecility displayed by the presumably erudite crooks in falling into their own traps and putting their heads into perfectly apparent nooses quite baffles comprehension. The construction of the play is generally admirable and its motives in the main are more plausible than those of Dr. Doyle's stories. Melodramas, however, should not be too carefully dissected. They are meant to provide momentary diversion and excitement, and Sherlock Holmes does this. It hardly can fail to be regarded by small boys as one of the greatest plays on earth, and it must entertain a good many larger boys—and girls. The small boys will pronounce it a "corker," and that expresses it thoroughly well.

Mr. Gillette realized perfectly, as was to be expected, the imperturbable, shrewd, indomitable Holmes, playing with finest skill and utmost discretion. Fitted to the character by nature, he absolutely embodied the great detective, and he varied his distinctive custom of cigar smoking by puffing a pipe at one pass and anon a cigarette. He introduced a novelty at curtains. One never saw the curtain rise or fall. Before an act the house darkened and, when the lights reappeared, the curtain had risen in the gloom and action had begun on the stage. So, at each act's end, the house was suddenly immersed in blackness and, when light was restored, the curtain was down. At the close of the play—a very pretty ending, too—lights faded gradually until Holmes and Alice, looking lovingly into each other's eyes, were all that could be seen. All else was utter blackness. Slowly they also faded away, there was dark for an instant, the lights again shone, and the curtain was down—an immensely effective idea. Mr. Gillette's originality was shown, too, in many little bits of realism—such as a piano being played "off" and heard only when a door was opened, the playing ceasing as the door closed; and men carefully examining an imaginary door in a supposititious wall at the footlight line.

George Wessells gave a fine performance as the spidery Moriarty: Reuben Fax showed a splendid picture of Holmes' trusty assistant; George Honey drew a typical London thug possessed of a few scruples with capital skill; Ralph Delmore offered one of his very ferocious but not very terrifying villains; Henry McArdle played a boy role with much cleverness; and Soldene Powell gave an excellent sketch of a truly realistic servant. The other male roles were played acceptably.

Katherine Florence was sweet and simple as Alice, although it would seem that the part might have been improved by more of vivacity and color. The girl who knowingly would enter a den of cutthroats at midnight might well be a young person of some spirit. In the first act Alice should indicate much more plainly the chair wherein the papers are hidden. Holmes says that she has betrayed the secret, but the fact was not discernible in front. Better that she should run to the chair than that the point should be lost. Judith Berolde made a handsome and most excellent adventuress. Hilda Englund was effective as a French maid, while Kate Ten Eyck and Jane Thomas played ably in lesser roles.

The scenery, by Ernest Gros, was admirable, and the stage was managed carefully.

Irving Place—The Scapegoat.

Farce in three acts by Oskar Walther and Leo Stein. Produced Nov. 8.

Bode von Prochnow	Carl Bender
Constantine	Meta Buenger
Adelheid	Elly Collmer
Hans van Prochnow	Rudolf Klein-Rhoden
Erich von Werden	Julius Strobl
Lehmann	Max Hanseler
Hildegard	F. Brandt
Fraulein von Ingelfingen	Auguste Burmester
Von Schmettwitz	Jacques Horwitz
Otto von Griebenow, Professor	Georg Baselt
Lucie	Marie Reichardt
Wanda Billinski	Anna Leonardi
Franz	Jacques Lurian

At the Irving Place Theatre, on Nov. 8, Oskar Walther and Leo Stein's three-act farce, The Scapegoat, was played in German. An adaptation by Sydney Rosenfeld, entitled The Purple Lady, was presented last season at the Bijou Theatre, and is now touring.

The plot of The Scapegoat goes to show how Erich von Werden is confronted, on the eve of his marriage to Adelheid von Prochnow, by a portion at least of his past in the shape of Wanda Billinski, a circus rider. Erich had written to her of his approaching marriage to the daughter of the rich landowner, and in a fit of jealousy Wanda makes her appearance most inopportunely at the home of the bride-elect while the pre-nuptial festivities are in progress. In desperation Erich introduces the circus rider to the company as the wife of Professor von Griebenow, who had sent word that he should be unable to attend. The professor not only changes his mind and comes in person, but is presently followed by his legal wife, not, however, until he has been persuaded, in order to save Erich from ruin, to pose as the husband of the circus rider. When the real wife unexpectedly appears she is mistaken for a newly engaged servant, and then the real fun of the farce is on.

The dialogue is rapid, the action is not slow, and both were set off to advantage by the actors of the principal parts.

A newcomer in the force of character actors at the Irving Place is Georg Baselt, who, as Professor Griebenow, scored the success of the evening. The small part of a shy youth was well drawn by Rudolf Klein-Rhoden. Among the players of the feminine roles, Meta Buenger, as Constantine, the mother-in-law, and Anna Leonardi, as the circus rider, made the strongest impressions.

The same farce was presented on the same evening at the Germania Theatre, with Albert Huener as the professor and Kathi Eisler as Wanda.

Manhattan—Papa's Wife.

Musical comedy in three acts, adapted from the French of Hennequin and Millaud, by Harry B. Smith. Music by Reginald de Koven. Produced Nov. 13.

Anna	Anna Held
Baron Florestan de la Boucaniere	Henry Bergman
Major Bombardas	George Marion
Aristide	Henry Woodruff
Coralie	Eva Davenport
Tobias	Dan Collyer
The Governess of the Convent	Agnes Findlay
Pierette	Olive Wallace
Gabrielle	Sallie Randall
Fifine	Vivian Blackburn
Paula	Emma Levy
Panchon	Frances Wilson
Zizi	May Levigne
Ninette	Anna Archer
Tita	Marie Allen
Eugenie	Caecilia Rhode
Lili	Jessie Thompson
Lieutenant Mercier	Anita Austin
Lieutenant Gallifet	Gladys Claire
Lieutenant Gonge	May Levigne
Lieutenant Boisdeffre	Valerie Douglas
Licienne	Adelaide Orton
A Porter	Charles Sinclair
Antoine	Charles Sturgess
Professor Celestin	Charles A. Bigelow

After a few weeks of clean native comedy, the Manhattan Theatre suffered a relapse last evening, and its stage was occupied again by a specimen of the Franco-American style of entertainment such as gained notoriety for this theatre last season. The present offering is Papa's Wife, a musical comedy by Harry B. Smith, with music by Reginald de Koven. It was adapted from Hennequin and Millaud's La Femme à Papa, which formed a part of Madame Judic's repertoire.

The adaptation serves to introduce Anna Held as a star. Her role is that of the young wife of an elderly roué, the Baron de la Boucaniere, nicknamed "Papa." This gentleman is of a petticoat-chasing turn and causes much worriment to his son, who hopes that his marriage to a young girl just from the convent will keep him in the path of rectitude. Lest his estimable parent should be ensnared by the charms of Coralie, a burlesque queen and former flame, Aristide, the son, secures Major Bombardas, "Papa's" rival, to devote himself to her. But the doughty and gallant major mistakes Anna, the bride, for Coralie, and his attentions, including a luncheon, at which the young wife becomes intoxicated, bring about complications and misunderstandings galore. All this takes place while "Papa" and his wife are on their honeymoon. The scenes are first at a convent, then at a hotel, and finally at a military barracks, where the story is straightened out satisfactorily.

In adapting this not very novel tale Mr. Smith seems to have preserved much of the suggestiveness of the original. Apart from this blight, the comedy is amusing and the excellent company, the gorgeous mounting and the pretty music add to its attractiveness. Mr. De Koven's airs are of an agreeable lightness suited to the theme.

Miss Held showed considerable improvement over her work in La Poupée and The French Maid. Her command of English is better, and she acted the unsophisticated maiden quite acceptably. The drunken scene in the second act was done with real cleverness. She made a striking entrance on an automobile and wore an array of gowns that were marvels of beauty.

Charles A. Bigelow well earned the right to be featured on the programm. In his line of eccentric comedy he has no peer, and as Professor Celestin, a music teacher, he was indescribably droll. His every speech and action created laughter, and his topical song was redemanded several times.

Henry Bergman's "Papa" was a realistic character sketch, consistently played throughout. George Marion was amusingly ardent as Colonel Bombardas. Dan Collyer was excellent as a valet of misogynistic tendencies. Henry Woodruff, as Aristide, hardly realized all the opportunities of the role. His performance lacked color and individuality. Eva Davenport made an imposing burlesque queen, and Agnes Findlay was clever as the governess of the convent. Olive Wallace made a pleasing country maiden. There was a bevy of dazzlingly attractive chorus girls, evidently the pick of the market, who danced and sang in most sprightly fashion. The stage-management was satisfactory, the scenery and costumes were handsome, and the orchestra was ably conducted by Herman Perlet.

Madison Square—Make Way for the Ladies.

Farce in four acts, adapted from the French. Produced Nov. 13.

Renee	Esther Tittell
Andree	May Lambert
Madame Pompon	May Robson
Adele	Nellie Butler
Malvina	Louise Douglas
Analie	May Galver
Victorie	Anita Rothe
Camille	Mamie Forbes
Madame Penard	Mildred Bowdrow
Mlle. de Marigny	Marie Harris
Mlle. Berot	Etta Morris
Pompon	E. M. Holland
Girard	Fritz Williams
Gibaulet	Eric Hope
Beaulois	Jay Wilson
Bouquet	Sam Reed
Jean	Frederick Hayes
Francois	Tony Eddinger
Gendarme	Theodore Earl

A four-act farce, Make Way for the Ladies, adapted from the French Place aux Dames, was shown last evening at the Madison Square Theatre before an audience of good size and some curiosity, the curiosity having been provoked by the announcement that on this occasion the Earl of Yarmouth, stage-named Eric Hope, would make his metropolitan professional debut. But there was an entertainment as a sort of accompaniment to the titled gentleman, and this is what it was about:

Madame Pompon has "advanced" ideas and three daughters—Renee, an artist; Camille, a physician, and Andree, just a real girl. She has also a husband, but he doesn't amount to much and flirts with a washerwoman. Renee and Camille entertain scorn for love and marriage, but Madame Pompon succeeds in wedding Renee to one Girard, who has much money. Girard learns soon that his wife loves him not, and, according to the good old custom of French farce folk, he sets out to make her jealous by inaugurating a mad flirtation with some one else.

Madame Pompon, who has been studying law, is admitted to the bar, and undertakes to secure a divorce for Renee. Then she discovers Pompon's escapades with the washerwoman and drags him also into court. The judge is an old sweetheart of Madame Pompon's and the cases go all her way until she begins to show her temper, and then the judge, delighted that he had not married her, decides everything against the lawyer woman. Great excitement ensues in court, and when the party get out they are all quite willing to make up and let bygones be bygones. It appears that even the man-hating Camille has actually fallen in love, while Andree is happy in having found a responsive masculine heart, and so it is agreed that "advanced" ideas are unwomanly in woman.

This somewhat uninspiring and time-honored story is unfolded in the same peculiar style that characterized that very similar machine-made farce, On and Off, only this one shows, if possible, a shade less of intelligence and wit. The French original may be clever, but the adaptation certainly is not, and remembrance of any one of the lot of like stereotyped things will be more satisfactory than seeing the latest specimen.

The actors did brave work. E. M. Holland, made-up for Joseph Howard, Jr., gave a fine performance as the wretched Pompon; Fritz Williams and Sam Reed found congenial roles in Girard and the judge; and Eric Hope, the earl, got away inoffensively as Andree's husband. It is said that he has been an amateur, but he hardly could have been a very good one. May Robson as Madame Pompon made another of her character hits, picturing the "advanced" woman with keen humor, delightful satire and capital make-up. Esther Tittell was a coldly classical Renee; Mamie Forbes, a rather soubrettish physician; May Lambert, a sweet Andree, and Nellie Butler, an uncommonly attractive washerwoman. The other roles were all well played.

The stage was managed fairly, and the actors made the customary violent assault upon French proper nouns, pronouncing even the one name Renee in ways wondrous many and different. The scenery was adequate, and the ladies wore some pretty gowns.

Wheels Within Wheels is underlined for Dec. 11.

New York—In Gay Paree.

In Gay Paree was revived at the New York last week, and the audience at the opening performance certainly got their money's worth. The entertainment lasted till 1.05 a.m. Later it was condensed. Edgar Smith's reconstructed libretto was not much of an improvement, the reconstruction chiefly consisting of gags of remote antiquity.

A fair burlesque of Robespierre was introduced, and hits were scored by Cotton and Long in their clever Italian act and Zaza imitation, and by an absurdly funny burlesque quartette that showed William Cameron, Joe Ott, William Gould, and Gilbert Gregory. Christie Macdonald, Mary Young, and Kitty Loftus were delightful in their respective roles. Cawthorne and Forrester made their usual hits, and Nick Burnham, Ferris Hartman, F. Bernard and W. Arling, with the comedians aforementioned, were cast well. Fougere contributed her songs.

The chorus were not endowed with great variety of costume, and their appearance might have been bettered by providing them all with tights of like hue. A row of girls, wearing gowns that match, but whose dancing reveals tights of green and white and black, is an uncanny spectacle in Broadway.

American.

Carmen was sung by the Castle Square Opera company at the American Theatre last week. A crowded house attended Monday evening's performance. Selma Kronold was successful as Carmen, singing with artistic skill and acting with conspicuous ability. Barron Berthold sang finely as Don Jose, but was rather wooden in action. Harry Luckstone was a pleasing Escamillo. Cecile Hardy was hardly a satisfactory Michaela. Marie Mattfeld, Bernice Holmes, E. N. Knight, and Frank Ranney did acceptable work. The chorus singing was excellent, but there was room for improvement in the stage-management.

During the week Grace Golden alternated as Carmen; Reginald Roberts and Clayton Ferguson as Don Jose; Maud Chase as Michaela, and William Mertens as Escamillo. At the Wednesday matinee Alma Webster Powell sang Carmen, it being her first appearance with the company.

The performance of Der Freischütz last night served to introduce several new members of the Castle Square organization. Of these Maude Lillian Berri, who sang admirably the role of Agnes, was received with the greatest enthusiasm. W. H. Clark, another newcomer this season, made a very favorable impression as Caspar, and Barron Berthold was up to his usual standard as Rudolf. Harry Luckstone as the Prince, E. N. Knight as Cuno, R. F. Sullivan as Zamiel, and Marie Mattfeld as Annie, were thoroughly satisfactory, and the chorus sang with its accustomed vigor. Next week, Lucia di Lammermoor.

Murray Hill.

My Friend from India was offered as the election week attraction at this theatre. Interest centered in Walter Allen's performance of Augustus Keene Shaver and he gave a very satisfactory portrayal of this role. Dorothy Donnelly was the Tilly and played the part capitally, her only fault being dialectic. Georgia Welles' characterization of Gertie Underholt was charming. As the elder sister, Bernice, Miss Ingham was not in her element. Henry V. Donnelly was a pleasing Erastus Underholt. Grace Huntington and Mrs. Thomas Barry were highly satisfactory in their respective roles. Herbert O'Connor was seen to advantage as Higgins. Edwin Nicander, William Redmund, and Thomas Coleman were cast for parts which did not tax their talent.

The members of this company were seen to good advantage last evening in The Fatal Card. Ralph Stuart as Gerald Austen, was vigorous and manly. Walter Allen was a capital Harry Burgess, William Redmund an excellent George Forrester, and Charles D. Waldron a very satisfactory Terence O'Flynn. Edwin Nicander has rarely been more successful than he was last evening as the aged A. K. Austen. Hannah May Ingham, as Margaret Marrable, was, as usual, praiseworthy. Grace Huntington acted the role of Mercedes with fine dramatic feeling. Her appeal to Gerald, in the first act, was as effective a bit of work as she has done this season. Georgia Welles added another to her list of successes in the role of Cecile, and Mrs. Thomas Barry, as Penelope Austen, gave a delightfully humorous impersonation. The other parts were all satisfactorily played and the mounting was in good taste. Next week, A Fool of Fortune.

Star.

At the Star Theatre last week The Great Train Robbery was played before large audiences. The scenic effects and the stage pictures were admirably managed, and though the Western atmosphere was painted in rather an exaggerated vermilion it was effective and picturesque. The roles were satisfactorily played—all in the vivid melodramatic key—and several of the leading parts were especially well acted. Frank Kilday scored a pronounced success as Tom Gordon. Thomas J. Quinn was a vigorous Broncho Joe. Bobby Mack was forceful as Sergeant Flynn, and Frank O'Brien as Solitaire won many a lusty laugh. Florence Lytelle looked and acted the part of Alice Bennett charmingly. Lillian Harper was attractive as Louis Gordon and Frank Boshell, and Minnie Daly was a very capable Maggie Murphy. The specialties by Wild Burt, expert rifle-man; Jules Carr and his performing bear; Mack and Daly, sketch artists, and W. J. Hoyt and Frank O'Brien, songsters, were loudly applauded, and the six Cheyenne Indians were received with enthusiasm.

Charles H. Yale's big spectacle, The Evil Eye, pleased a crowded house last evening at the Star, where it opened a week's engagement. Al. H. Wilson headed a large and efficient company and scored heavily. Fannie Bloodgood, also much liked, and Rosaire and Elliot made strong hits in their acrobatic feats. Among the others that did good work were George W. Kerr, Edward Caron, P. C. Armstrong, Lillie Wren, and the Phasey Troupe.

Third Avenue.

William H. Rightmire and his company played at the Third Avenue Theatre last week in The Two Wanderers. The pictures presented by the play of New York high life and low life, though distorted to a point perilously near the ludicrous, were apparently much enjoyed by the audiences. The play has been brought up to date since its

last presentation here by the addition of many speeches more timely than appropriate. Helaine Hadley, in the role of Rosalie Vernon gave to the performance the one touch of genuine dramatic interest. Her acting was always artistic, sympathetic and thoroughly enjoyable. Of the others in the cast, Allen Munn, who impersonated the villainous Italian, Giovani, was most deserving of praise. Mr. Rightmire, as Julius Johnson, the colored footman, overacted the part sadly; Clara M. Rightmire, as Hannah Beesley, was as human as the lines would permit, and Ruth Aldrich was forceful as Florence Harding. William J. Shea was a very hard hero in the character of Dick, and the minor roles, for the most part, were but passably acted.

The performance of How Hopper Was Side-Tracked last evening was precisely to the taste of the many patrons of that playhouse. Jule Walters, as the talkative and acrobatic Hopper, was extremely funny. Louise Llewellyn as Priscilla Keating was well gowned and she scored a hit in both her singing and acting. Willis A. Hall was a capital "bad man" as Donald Gunn, Henry Pemberton was a soldierly Frank Foster, and Florence Webster as Aunt Thankful brought out the humorous value of her part very well. The other roles for the most part were in good hands, and the scenic effects were satisfactory. Next week, On Land and Sea.

Metropolis.

Secret Service was last week's attraction at the Metropolis Theatre. This week The White Heather, with its big scenic effects and Rose Coghlan in her original role of Lady Janet, is the bill. The diving scene, with its duel at the bottom of the ocean, created the greatest enthusiasm last night.

At Other Playhouses.

KNICKERBOCKER.—Sir Henry Irving began last night the third and last week of his enormously successful engagement. To-night (Tuesday) the last performance of Robespierre will be given. On Wednesday, Thursday and Friday nights and at the Saturday matinee The Merchant of Venice will be presented, and on Saturday night Sir Henry will appear in The Bells and Ellen Terry will present Nance Oldfield.

FIFTH AVENUE.—Mrs. Fiske in Becky Sharp continues to draw splendid audiences. Augustus Cook now appears as Lord Steyne in place of Tyrone Power.

BIJOU.—May Irwin in Sister Mary attracts her usual patronage. Her new song, "Louisiana Lize," is well received.

CASINO.—The Singing Girl—which same is Alice Nielsen—is growing in popularity nightly.

GARDEN.—Henry Miller in The Only Way began last night the final week of his season in New York.

WALLACK'S.—A Rich Man's Son, with W. H. Crane in the stellar role, will be the bill for three weeks longer.

HERALD SQUARE.—The Children of the Ghetto began its final fortnight last evening.

EMPIRE.—The Tyranny of Tears continues.

LYCEUM.—Miss Hobbs still holds the boards.

CRITERION.—Barbara Frietchie draws well.

DALY'S.—E. H. Sothern in The Song of the Sword will remain for two weeks more.

FOURTEENTH STREET.—The delightful rural drama, The Dairy Farm, continues to meet with success.

BROADWAY.—Julia Arthur in More than Queen is attracting large audiences and will continue at this theatre until Nov. 25.

ACADEMY OF MUSIC.—"Way Down East, Lottie Blair Parker's strong play of New England life, opened an engagement here last evening. The production was on an elaborate scale. Phœbe Davies repeated her admirable performance of Anna Moore, Odell Williams was capital as the Squire, and other hits were scored by Howard Kyle and Felix Haney.

GRAND OPERA HOUSE.—Mlle. Fifi was presented last week by a company including Marie Wainwright, Alice Judson, Aubrey Boucicault, and Doré Davidson. This week Phroso, with Odette Tyler in the leading part, is the bill.

A KNOCK-OUT BLOW.

During the performance of A Lady of Quality in Denver on Nov. 2, Eugenie Blair accidentally gave William Bramwell, the Sir John Oxon, a "knock out" blow with her riding whip, instead of the gentle rap called for by the stage directions. In the most realistic manner Mr. Bramwell fell behind the couch, where he lay unconscious and undiscovered until the final curtain fell. He was able to play the following night.

MRS. CARTER ILL.

Mrs. Leslie Carter was taken ill with tonsilitis at Columbus, O., on Sunday and was not expected to be able to reappear in Zaza for several days. Her company proceeded to Cleveland.

ENGAGEMENTS.

Helen Morgan and Jane Marbury, with H. G. Sommers' farce, Hunting for Hawkins.

Kathleen Deus, for the lead in The Signal of Liberty.

Juliette de Grignan, for Under the City Lamps.

Frederick Truesdell, for Ben Hur.

Samuel Edwards and Charles Wyngate, for Naughty Anthony, to be produced at the Herald Square Theatre.

Richard Obee, for Olga Nethersole's company in Sapho.

Elmer Grandin, by F. C. Whitney for the role of Ursus in Quo Vadis.

Harry Leighton, for The White Slave.

Kittie Bingham, for The Queen of Chinatown.

Walter Chester, for The Bachelor's Baby.

Gertrude Fort, for The Lobster.

Richard Carle, by F. C. Whitney for Heirodoras in A Greek Slave.

Clifford Dempsey, for We 'Uns of Tennessee.

John L. Ashton, for Toll Gate Inn.

Eleanor Wilton, for Sis Hopkins.

Paul R. Freisinger as press representative for John Arthur, succeeding W. J. Thorold.

Jane Elbang, with Daniel R. Ryan for juveniles.

Alice Knowland, for In Paradise.

Wash Melville, for Sis Hopkins.

For Under the City Lamps, under the management of Robert Monroe: T. B. Bridgeland, Leonard Scarlet, Lovetta Wells, Juliet de Grignan, and Baby Spencer.

Claude Gillingwater, for Naughty Anthony.

Geoffrey Stein, for In Paradise, to play the lion tamer.

Gus C. Weinberg, for Children of the Ghetto.

THE ELKS.

Taunton, Mass., Lodge, No. 150, gave its annual banquet Oct. 14. Many visiting brothers from neighboring lodges were present. Members of the Maude Hillman company were special guests.

Winston, N. C., Lodge, No. 449, gave a ladies' social session Oct. 27, complimentary to the visitors to the horse show and the members of the Packard Opera company.

Darnaby can make you money. * * *

THE HOME COMING OF MADAME NEVADA

In front of the windows of Madame Nevada's music-room the Dewey arch gleamed beneath the early electric lights. The great white structure seemed still to tremble with the uproar that greeted the returned Admiral. Inside, in the dim-lit apartment, another home-coming American received the congratulations of her compatriots. The welcome given to her was less formal—indeed, there was no public reception arranged—yet artistic America was as cordial in greeting Emma Nevada as had been the American nation in greeting the hero of Manila Bay. Around her, as she sat beside her window, were bouquets of flowers from dozens of her friends, and the door constantly resounded with the tattoo of the page bearing the cards of those who had come to give the prima donna their compliments in person.

Between calls and interruptions Madame Nevada chatted pleasantly with a representative of THE MIRROR, permitting him, while she was engaged with her visitors, to look through her album of celebrities—a book containing autographed tributes to her from nearly every musical celebrity of the time.

"I arrived from Paris two weeks ago," said Madame Nevada, "and I have been very busy and very happy every moment since. My first public appearance? It has already been made, in a way, in Philadelphia. I sang there last week before a thousand children at the Lincoln School. It was quite an impromptu affair—and quite delightful, I assure you. My last appearance on the other side was in the drawing-room at Osborne Palace, before the Queen. I told the school children about that and they seemed pleased—as much pleased as I was to sing to them. But my real first appearance here—the first in fourteen years—will be at the Metropolitan on Sunday night. Then I am to go on a concert tour, under Mr. Young's direction, to all the principal cities of the East and of my own country, the Pacific coast. I am looking forward to many delightful days in the places that I knew and loved as a child."

"Since then you have lived principally abroad?"

"Yes, in Paris most of the time, and in nearly all of the European capitals. I have been very busy since I was last here, singing every season, and traveling from one end of the Continent to the other. My engagements have been successful and pleasant—except for my adventure in Seville last year, when the Spaniards displayed their hatred for America by attempting to stop the performance of an American singer. But you have heard all about that. The Queen invited me to her palace immediately afterward and bestowed honors and gifts upon me to make amends for the discourtesy of her subjects. The Queen is very fond of music, and I have often sung before her."

"You have sung at many of the European courts, have you not?"

"Yes, at almost every one of them. Many of the rulers of Europe are themselves musicians, and the rest, with few exceptions, are music-lovers. The Emperor of Germany is, as you know, a patron of the opera and has composed not a little himself. His taste is for martial music, and he seems to have a perfect passion for trumpets. Queen Victoria loves serious music of the highest order. The King of Sweden is a musical enthusiast. He plays the 'cello very well indeed. The girl Queen of Holland, on the other hand, cares little for music, and rarely stays for more than one act of the opera. Her subjects, who are music lovers all, are disappointed in her on this account only. She is quite their ideal in everything else."

While Madame Nevada received a caller at this point, the reporter again busied himself in the album of celebrities. He found there the autographs of the most noted men and women in the art world, each being accompanied by a characteristic sketch, a bar of music or an original verse. Anton Rubinstein, Mary Anderson, A. C. MacKenzie, who wrote The Rose of Sharon for Madame Nevada; Coquelin, Pinsuti, Baron Hausmann, Lillian Nordica, Eleanora Duse, Leoncavallo, Helena Modjeska, Tomasso Salvini, who acted as best man at Madame Nevada's wedding; Gounod, who was the prima donna's godfather; Ambroise Thomas, and Joachim—these, and many others equally as famous were represented there. Jean and Edouard de Reszke had written, "After having long been your admirers we are now your devoted friends," and Madame Marchesi had set down, "I am proud of your talent and love you with all my heart. Your musical mother, Marchesi." On the next page were the signatures of Adelaide Ristori and Edwin Booth, and a little further on in the book the reporter came upon a pen-scratch that was, to him, absolutely unintelligible.

"That," said Madame Nevada, returning at the moment, "is the signature of Henrik Ibsen. I met him last year at his home in Norway, and he seemed such a sweet, tender-hearted old man that I could not associate him with his plays. He talked in a quiet voice, pleasantly, without a shadow of cynicism."

Turning over the page the reporter found the bold, heavily written autograph of Mascagni. "I will tell you a story about him," said Madame Nevada. "In Pisa, once, early in my career, I sang Marguerite in Faust, and after the performance the students took the horses out of my carriage and themselves dragged me to my hotel. Years afterward, in Berlin, I met the composer of whom every one was talking, Mascagni. He said, 'You do not remember my face, Madame Nevada, yet we have met before. I was one of the students who drew your carriage triumphantly through the streets of Pisa.'"

The book closed, and upon the entrance of other visitors the reporter made his adieus.

"Will you remain in America long?" he asked.

"No—I am sorry," answered Madame Nevada. "When the tour is over I must return at once to Paris."

MUSIC NOTES.

At the Metropolitan Opera House on Sunday evening, Madame Emma Nevada made her first appearance in fourteen years in this city, before an audience that completely filled the immense auditorium. The famous prima donna sang the mad scene from Lucia and the "Bell Song" from Lakme with all the grace and technical skill that characterized her former performances here. Her voice retains its pure bell-like quality, her tones were perfectly produced, and her tremolos were executed brilliantly and with extraordinary accuracy. The singer appears to be at the zenith of her powers, having the fresh voice of youth and the breadth of feeling that belongs to artistic maturity. Her numbers were enthusiastically applauded, and she sang several encores. Others who appeared in the concert were Rosa Linde, contralto; Anna E. Orten, violinist; Achille Alberti, baritone, and the new pianist, Thuel Burnham. The last named artist displayed considerable digital dexterity, but his performance was not otherwise remarkable. The large orchestra, under the direction of Fritz Scheel, played vigorously and won the plaudits of the audience. The concert was the first of the series arranged by Charles L. Young.

Albert Saleza arrived from Europe on Nov. 6 and joined the Maurice Grau Opera company in Cincinnati on Saturday.

Signor Alberti and Helene Noldi arrived in town last week after a concert tour of Mexico and Cuba.

W. H. Lawton will begin a series of five lectures on voice culture at Madame Pote's studio, in Carnegie Hall, on Nov. 13. The lectures will be given on that and the four following Mondays at 12 o'clock. The subjects announced are, "Breathing," "The Larynx," "The Open Throat," "The Articulating Organs," and "Singing."

Alexander Petschnikoff, the Russian violinist, arrived from Europe last Friday to make his American debut at the Philharmonic Society's concert, in Carnegie Hall, on Nov. 17.

Emma Eames and Lillian Nordica arrived from Europe on Nov. 5 to join the Maurice Grau Opera company.

The Boston Symphony Orchestra, conducted by William Gericke, gave two concerts at Carnegie Hall, Nov. 8 and 9. Mark Hambourg, the Russian pianist, made his local debut as the soloist and made a pronounced success.

A series of Sunday afternoon concerts has been successfully inaugurated by Edward and Carl Herrmann, at Scottish Rite Hall, in this city. Last Sunday Emil Schenck and Otto K. Schill were the soloists.

The second Kaltenborn Orchestra concert occurred at Carnegie Hall on Sunday, a Wagnerian programme being offered. Madame Adam Benzing and Nicholas Douty were the soloists.

Susan Strong arrived from Europe on Friday, and will appear at the Metropolitan Opera House this season.

A WORD FROM SIMCOE LEE.

In the final article upon the Edwin Forrest Home, published two weeks ago in THE MIRROR, the statement was made that Simcoe Lee was among the old players who ended their days at Springbrook. That such is not the case is proved in delightful fashion by the following letter in rhyme that reached THE MIRROR yesterday. Mr. Lee writes from Kingston, Ontario, where, it may be judged from his lines, he is living in comfort and happiness:

DEAR SIR.—I pray you pardon me, I simply wish to make
An explanation which, I hope, will settle a mistake.
My friends, if I have any, may possibly derive
Some pleasure from the knowledge that I am still alive;
The mystic realm of shadows, wherein Kendrick Bangs invokes
His stygian spooks, and fulminates anacronatic jokes,
Is unexplored by me, as yet, and so I let you know
I'm in the "cast,"—unworthily,—but still in "Statu Quo;"
However complimentary the shadowy "reflection,"
Like Banqua's grim and endless line, I'm not in the connection.
And, truth to say, ungrateful tho the saying it appear,
With all respect to those who've gone,—I'm glad that I am here!
An old time actor, now played out, and laid upon the shelf
Alone, and now responsible to no one, but myself.
With retrospective memories, the sweet nicotian weed
My comforter and solace, remains a friend indeed;
And in its fleecy vapors, floating ceilingward serene,
As, in glowing fire embers, fair pictures may be seen;
And they set me thinking, musing, and they carry me away,
And pleasant thoughts and fancies among the cloud lets play.
The past, with its ambitions, uncertainty and care,
The ovations to success, to misfortune the despair;
The ups and downs attending a profession overrun
With incompetent pretension are in the picture spun.
I look on my belongings, the comfort that surrounds
And smooths away all worry, while unstinted peace abounds.
No managers to fawn to, no agents to endure,
Or cringe unto their loftiness, their favor to secure.
No worry about salary one's anxious fears to goad
With thought of reaching home, or being stuck "upon the road."
No dingy country taverns, no wearing one-night stands,
Or doubt about the season, its worries or demands.
With these troubles retrospective, happier memories remain,
Which lead me to indulge the hope I have not lived in vain;
For there are some, I fain would hope, retain a kindly thought
Of hints that served them in their need, which my experience taught.
'Tis sweet to be remembered, when, worn with time and care,
You have laid aside ambition, you're permitted thus to share
The buoyant hopes and joys of youth, and feel an interest still
In worthy aspirations it was not ours to fill;
To feel that some old memories of little things we've wrought
Have planted germs, from which, perhaps, a lesson has been taught.
A crude conception we have dropped has found prolific soil,
And in its rich development is our requited toil.
'Tis sweet to think that, though our lives have vanished from the scene,
And time fills up our places, as though we ne'er had been,
While yielding to our destiny, and bowing to Fate's will,
That in some kindly, loving heart we are remembered still!
For all past favors, Editor, I thank you, and forgive
Your correspondent's error, but I still prefer to live!
But whatever may await me, believe me still to be
Yours faithfully and gratefully
As ever,
SIMCOE LEE.

SAID TO THE MIRROR.

CLAUDE BROOKE: "Permit me to correct the impression that some one other than myself staged the present productions of The Christian. I directed the staging of the play as now presented by both the Viola Allen and Effie Elisler companies, and if any credit is due for the staging I should like very much to have a little of it."

HAL REID: "Referring to a statement that Augustus Thomas contemplates using the play title, Colorado, permit me to say that, more than a year ago, I wrote a play for Olga Verne, at the order of Porter J. White, and named it Colorado. Mr. White had the title copyrighted at once, and has therefore prior claim to it."

E. S. BRIGHAM: "Referring to the statement in last week's MIRROR that J. Harvey Cook had purchased the Elroy Stock company, permit me to say that there are two Elroy Stock companies. The company which Mr. Cook purchased of Mr. Elroy is headed by Mr. Cook, and the other, of which Edwin Elroy and myself are the sole proprietors, is under our personal direction and is headed by J. Frank Burke. Your correspondent at Cumberland, Md., reported the Elroy Stock company as having played Secret Service there. The play was A Secret Enemy."

CHANNEL OLNEY: "Kindly contradict the reports of my marriage on Nov. 1 to J. Henry Kolker. I am still unmarried and expect to remain so for some time to come."

ARTHUR C. ALSTON: "Learning that the Dalrymple Comedy company is using my play, Tennessee's Pardner, in Nebraska, I have notified theatre managers of the piracy and have warned the offending manager against further use of the play, and shall proceed against him if he continues to use it. Tennessee's Pardner will go out under my management next season and no one else has the right to present it."

THOMAS EVANS: "By some error there appeared in the last MIRROR an announcement of the marriage of Myrtle May and myself. Will you kindly deny the report, as there is not the slightest foundation for such a statement."

R. G. CURRAN, manager Keaggy Theatre, Greensburg, Pa.: "All local managers, particularly those in one-night stand towns, should read THE MIRROR carefully. Its correspondence columns are the only means of determining the merits of traveling companies."

WALKER WHITESIDE'S TOUR.

Walker Whiteside will resume his tour on or about Thanksgiving Day. Mr. Whiteside, upon the closing of his last season, was prevailed upon to abandon his tour through the country for this and next season, and originate the role of Ben Hur in the forthcoming production of that play. He had arranged with Edwin Knowles for a brief engagement at the Fifth Avenue Theatre, preceding Mrs. Fiske's presentation of Becky Sharp. This engagement and a tour already booked were given up. A reading rehearsal of Ben Hur was called for Oct. 24. After witnessing two of the rehearsals, Mr. Whiteside decided that the title-role as it stood in the dramatization of General Wallace's novel was not suited to his temperament, and informed the management to that effect. He was released at his own request five weeks before the date set for the initial production of the play. "I did not see how I could possibly benefit from the enactment of the role as it was given me," said Mr. Whiteside. "I am sincerely sorry that the matter turned out as it did. It has been a keen disappointment to me. I am to make a tour of the Western States, and will play a brief engagement in New York in the Spring, and again upon the beginning of my next season."

SECOND AMERICAN ACADEMY MATINEE.

The second matinee of the season of the American Academy of Dramatic Arts is announced for Friday at the Empire Theatre. The programme will include Afterthoughts, an episode in one act, by Albert E. Drinkwater, its first performance in America; Drusilla, a one-act play by Evelyn Sharpe, its first performance on any stage; and The Fan (Il Ventaglio), a comedy by Carlo Goldoni in two acts, the first English production of a play by Goldoni in New York.

THE KATZENJAMMER KIDS.

Blondell and Fennessy's elaborate production of the new farce-comedy, The Katzenjammer Kids, is meeting with phenomenal success in New England, testing the capacity of the theatres in Hartford, New Haven, Lowell, and elsewhere, while the company has been immediately rebooked for return dates at all points. The Katzenjammer Kids is one of the undoubted comedy successes of the season.

Wanted immediately, for Mr. James Young's Co., presenting Lord Byron, six young ladies. Good appearance. Address J. H. Jenkins, care MIRROR. * *

REFLECTIONS.

The above picture, from a kodak snap shot, shows a novel contrast of persons in a crude locality. It was taken at Lead, South Dakota, a mining town but recently dignified by being placed on the map. The pretty young woman in the picture is "Jolly" Della Pringle, who is making a tour in repertoire through the Black Hills country, and the somewhat weatherbeaten man beside her is Otto Grantz, a local celebrity, whose cabin in the background gives no hint of its owner's wealth. Mr. Grantz is said to have taken out a ton of gold ore that yielded him over $100,000, probably the richest strike of the kind ever made. Miss Pringle's management says that, on the other hand, this star is making the richest strike in repertoire ever known in the West. The company carries its own scenery, from the studio of Sosman and Landis, and after its present tour of the West will visit Southern cities.

Lillian Russell having secured a transfer of George W. Lederer's $15,000 damage suit against her from Brooklyn to New York, Mr. Lederer has assigned his claim to Frederick Williams, of Brooklyn, who recommenced the action in that city on Friday.

Hal Reid's new play, The Night Before Christmas, was presented for the first time at the Kasson Theatre, Gloversville, N. Y., on Nov. 4, and was pronounced a success.

The idea appears to prevail that Rhoda Cameron is still under engagement to Daniel Frohman. Miss Cameron is disengaged.

George P. Goodale, in the Detroit *Free Press*, pays this rare compliment to a young member of Joseph Jefferson's company: "To Jefferson Winter was allotted the part of the apprehensive and morbid young swain, Faulkland. Mr. Winter has an engaging personality, a face in which intellectual beauty is predominant, knowledge of theatrical elocution, and (if judgment may rest on a single performance) a natural gift for dramatic expression. It is such young men, reared as he was, in an atmosphere of refinement, and coming to the profession equipped with sound education and right precepts, to whom we must look to adorn and advance the theatre. He seems to have made an auspicious beginning. His fine enthusiasm and his present opportunity to profit by the example of his illustrious chief in art will do much to help him upward in the career."

Mrs. Ettie Henderson has left her cottage at Long Branch and has come to town for the Winter.

We 'Uns of Tennessee has closed its Eastern tour and will play three weeks on Jacob Litt's Northwestern circuit, opening at Milwaukee next week.

Zorah will close in Brooklyn on Saturday.

Alice Nielsen may be heard in Massenet's latest opera, Cendrillon, next season. Manager Perley is considering the purchase of the American rights to the opera.

MATTERS OF FACT.

Primrose and Dockstader broke all records of Boyd's Theatre on Nov. 5.

Belle Archer, in A Contented Woman, was notably successful at the Lafayette Theatre, Washington, last week.

Over the Fence opened to more than the capacity of the Lyceum Theatre, Detroit, on Nov. 5, and scored an instant success. Business was very large during the week.

If the large audiences that greeted Corse Payton's Southern Stock company at Holyoke, Mass., are to be taken as indications, crowded houses should be the rule the rest of the season. This is Corse Payton's third company, and it is headed by his brother, Senter, who promises to establish in the East the same enviable reputation that he has made in the West.

Ethel Brandon is at liberty for the remainder of the present season.

Ben Hendricks, who is playing the high priced theatres in the West, had a very successful engagement at Seattle, the house on the opening night being sold out before the arrival of the company.

The Sorrows of Satan, which is said to be very successful, is booked solid to May, and will not be seen this season west of St. Louis.

Mildred and Rouclere are meeting with success in their tour. Mildred's mind reading, Rouclere's sleight of hand feats, and the work of George Wilson and Layman combine to please large audiences.

Amy Lee's season, opening at Frankford, Pa., Oct. 12, has been notably successful. Manager A. G. Delamater has secured a new three-act farcical comedy, A Determined Woman, which Miss Lee is now rehearsing for production this month, and has booked it in the principal cities.

The New California Theatre, San Francisco, which recently opened under the management of S. H. Friedlander, has been transformed during the Summer months into one of the very handsomest playhouses in the country. Business ever since the formal opening early in October has been of the "turn away" order. Mr. Friedlander has returned from his prolonged visit to New York with a fine line of bookings.

Julian Magnus, one of the ablest and best known managers and agents, is at liberty. Mr. Magnus was for eight years sole manager of Marie Wainwright, and the last two seasons of Mr. and Mrs. Russ Whytal. His newspaper experience and acquaintance are well known.

A Guilty Mother continues on its record breaking pace. Last week at the Royal, Montreal, the engagement was pronounced the largest since of that of Fannie Louise Buckingham in Mazeppa, fourteen years ago.

J. Palmer Collins will be at liberty, owing to the closing of the Zorah company's season in Brooklyn this week.

Rose Melville in Sis Hopkins played return dates at Grand Rapids, Mich., and Toledo, O., within two weeks, and passed all records of the Grand in the former and of Burt's in the latter city.

Richard Sherman has severed his connection with the Baldwin Melville Stock company at New Orleans, and will consider offers after Saturday night.

The Ford Brothers, Ed and John, will begin their starring tour, Dec. 2, in the farce, The Wrong Man. They are booking time for the rest of the season. J. W. Ford, 220 West Sixteenth Street, is the manager.

Edward O'Connor terminates his engagement with Jacob Litt's Sporting Life company in Brooklyn on Saturday night. His low comedy work has been a feature with this company. He is disengaged for stock or combination.

A Royal Intrigue, by Alexander Dumas, is offered to lease by Dore Davidson for tour or for stock companies. The play was adapted by Felix Morris and Dore Davidson, and was under consideration for some time by several of the leading New York managers. It deals with historical characters. The original of the play was a great success in Paris.

Frank L. Goodwin and Will O. Wheeler have arranged a tour for La Belle Russe, written by David Belasco. Rose Stahl will play Geraldine, and William Roselli, Dudley Brand. Time is being booked by Will O. Wheeler, who may be addressed at Room 20, Manhattan Theatre Building.

An A1 attraction is wanted for Sunday, Dec. 10, at McVicker's Theatre, Chicago, by Jacob Litt.

Darnaby is a press agent. * * *

THEATRES AND MUSIC HALLS.

Tony Paster's.

Genaro and Bailey in their new specialty head the bill, which includes the Quartette of Gipsy Singers, including Lorraine Armour, Maryland and Katherine Tyson, comediennes; the Willet-Thorne Farceurs, in An Uptown Flat; H. V. Fitzgerald, the American Fregoli; McBride and Goodrich, comedy duo; Gallando, clay modeler; Barr and Evans, comedy duo; Maxwell and Dudley, singers and dancers; Appleton and Allen, travesty duo; George and Sophie Allen, instrumentalists; Etta Victoria, acrobat, and Fiske and McDonough, comedy duo, and the vitagraph.

Keith's Union Square.

Flo Irwin and Walter Hawley in The Gay Miss Con; Mr. and Mrs. Mark Murphy in their new farce, The Seventh Son; Bedini and Arthur, European juggliers; Foy and Clark in The Man Across the Street; John Kernell, Irish comedian; William H. Windom and his Blackstone Quartette; Dempsey, Mitchell and company in A Man of Chance; Foreman and West in a new sketch; Newhouse and Ward, bicyclists; the biograph; Hedrix and Prescott, comedy duo; the Raymond Trio, Taneraff's ponies and babboons, Burkhart and Adler, and Robert Conwell make up the bill.

Proctor's.

Cissie Loftus, who is appearing at both Proctor houses in a new series of imitations, is the star. The others are Hugh Stanton and Florence Modena in For Reform; Johnnie Carroll and Addie Crawford, comedy duo; Lillie Western, instrumentalist; the aerial Austins, trapezists; the Savana, comedy acrobats; Morgan and Otto, Dutch farceurs; Melrose Brothers, athletes; Yale Trio, comedians; Robert Vernon, character singer; Howard Brothers, banjoists; Sutcliffe Family, Scotch novelty act; Carmelita and Rafael, Spanish dancers, and Paley's kalatechnoscope.

Palace.

Cissie Loftus is also the bright particular star here, heading a bill which includes Gerald Griffin, assisted by Lydia Knott and Charles Drake, in Silence is Golden; the seven Reed Birds in Dave Reed's sketch, The Morning After the Ball; Caroline Hull, contralto; Will F. Denny, topical vocalist; Spencer Brothers, Irish wits; Raschetta Brothers, acrobats; Ford Brothers, dancers; Marshall's Quintette, Paley's kalatechnoscope, and the stereopticon.

Weber and Fields'.

The successful burlesques, Whirl-I-Gig and The Other Way, are continued, with Weber and Fields, Peter F. Dailey, Charles J. Ross, David Warfield, John T. Kelly, the Nichols Sisters, and Lillian Russell in the cast.

Harlem Music Hall.

Hurtig and Seamon's Bowery Burlesquers company is the attraction this week. Loney Haskell, James J. Morton, Marie Richmond, and the Davenport Brothers are the principal entertainers.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Bryant and Watson's American Beauties are seen in the bill offered last week at the Eighth Avenue.

LONDON.—Al. Reeves' Big Company have two burlesques and olio showing Al. Reeves, Ines Mecusker, Welch Brothers, Celeste and Bayless, Ferber and Davis, and May Belle. Harry Morris' Twentieth Century Maids next week.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., is the bill, introducing Cunningham and Smith, Adelina Marden, Gilson and Perry, Mamie Remington, and Collins and Ma Dell.

DEWEY.—Ed F. Rush's Bon Ton Burlesquers are here this week. The Bon Ton Reception and A Run for Your Money are the opening and closing burlesques. The olio includes Byron and Langdon, Maud Amber, Gruet, Beers and Gruet, McPhee and Hill, Gallagher and Barrett, Smith and Champion, and Welland.

LAST WEEK'S BILLS.

PROCTOR'S.—Gerald Griffin, "the youngest 'old man' in the business," made a genuine hit in Silence is Golden, the diverting sketch written for him by Ida and May M. Ward. It is full of funny situations and the main idea is one of the best ever introduced into a short farce. Mr. Griffin was at his best and kept his hearers in roars. Lydia Knott looked very pretty and played the part of the old man's young wife with unflagging spirit. Charles Drake was splendid as the old sea captain and looked the part to a T. Tacianu, the male soprano, was liberally applauded for his fine singing of several songs. He was especially successful with "Say Au Revoir." Caroline Hull, who used to be billed as the "triple-voiced vocalist," but who now contents herself with using only her deep, sweet contralto notes, received a warm welcome and scored one of the biggest hits of the bill with "My Lady Lu" and other songs. Miss Hull has improved greatly since her European trip, both in voice and appearance. The De Courcey Brothers, who made such a phenomenal hit recently at Koster and Bial's, repeated their success here, their marvelous acrobatic work arousing enthusiasm. Julian Rose, the Hebrew impersonator, was applauded for his dialect songs and stories. He has some new material which was greeted with many laughs. The Seven Reed Birds scored well in Dave Reed, Jr.'s sketch, The Morning After the Ball. Young Master Reed's songs were encored repeatedly, and the singing and dancing of the other members met with approval. Others on the bill were Trask and Gladden, Maddox and Wayne, Ford Brothers, Coleman and Mexis, and Mlle. Emmy's fox terriers. Paley's kalatechnoscope was retained, and Fred Watson distinguished himself at the piano, as usual.

TONY PASTOR'S.—Frank Buoman and Rose Adelle made an emphatic hit here last week in Mr. Buoman's domestic farce, The Door Key. It is a melange of amusing songs, funny stage business and lines which are more than ordinarily witty. The sketch shows that Mr. Buoman is a man of superior intelligence and knows just what vaudeville audiences want. He is probably capable of writing sketches of a much higher class, but he contents himself with giving the public what it wants, and for that he deserves credit. The plot of the sketch is as simple as A, B, C, and Mr. Buoman depends on his lines and business for his laughs instead of working in a lot of threadbare complications. The acting of both Mr. Buoman and Miss Adelle left nothing to be desired. Mr. Buoman's methods are quiet in the extreme and he wins laughs without raising his voice. He evidently believes, like Milton Nobles, that an audience can be amused without the usual steam-calliope business. Miss Adelle is pretty and pleasing, and speaks her lines with a proper appreciation of the humor contained in them. The song with which they finish is sung in different dialects, with a Dutch walk-around at the end, which brought down the house and won the clever pair several recalls. The bill was headed by Charles T. Aldrich, the comedy juggler, whose quaint and original antics kept the house in great humor. He has elaborated the jumping necktie trick until it is now the funniest thing in the act. Barnes and Sisson, prime favorites here, were seen once more in The Marriage Broker, which gives both an opportunity to shine. They would do well to add a few more duets with guitar accompaniment. Happy Fannie Fields is well named. She is a little bundle of magnetism and has the audience with her from start to finish. Agnes Ardeck and Emmet De Voy, assisted by Nellie Ward, presented A Wife Pro Tem., by Theodore Kremer, which repeated the hit it made at this house some weeks ago. Others on the bill were Kasten, Duey and Kasten, the Virginia Trio, Frank and Don, two young men who rattle off a collection of old jokes and then batter each other with boxing gloves; Lane and Wolford, Vic Leonzo, William A. Lang, Val Vino, Otto Johnson, and the vitagraph.

KEITH'S UNION SQUARE.—Robert Edeson and Ellen Burg presented for the first time a new comedietta written by themselves, called Palmistry. The plot concerns a young man and a girl who are in love, but owing to her father's belief in palmistry he forbids them to marry, as he does not like the lines in the youth's hand. The girl discovers that her lines are the same as those of her lover, and later that her father's hand has the same lines. The subject is threshed over pretty thoroughly, and the usual happy finish occurs at the end of twenty minutes. The sketch is rather weak, but it is fairly well played and won several hearty laughs. Both Mr. Edeson and Miss Burg showed a tendency to overact. If they intended to remain in vaudeville they would have to modify their efforts considerably, as vaudeville audiences are as discriminating as any others. Ching Ling Foo and his clever assistants closed their long and successful engagement, and were as big a hit as ever. Watson, Hutchings and Edwards kept the spectators in roars with The Dramatic Agent, a very funny skit. Harry C. Stanley, with his new assistant, Doris Wilson, scored one of the big hits of the bill with his sketch, Before the Ball. Mr. Stanley is a very clever comedian, and his imitation of a clarinet is exceedingly good. Miss Wilson is a pretty and talented girl, with a sweet and well-trained voice. She rendered Mr. Stanley excellent support and scored a hit on her own account with a well-rendered song. The other head-liners were Lydia Dreams, Lucy Holman Hincheliffe, a female baritone with a good voice; the Bruet-Rivieres, and Muhlambark's Arabs. The bill also included Howley and Leslie, Wilson and Leicester, Stella Rinehart, De Witt and Burns, Claude Thardo, and Hoyt and Neff. The biograph and stereopticon were retained. Business was large.

PALACE.—Hugh Stanton and Florence Modena scored again, and as heavily as usual, in Mr. Stanton's very bright sketch, For Reform. The piece is admirably adapted to vaudeville and its players are exceptionally clever. The Bicycle Polo team apparently risked their lives in circling about the stage in pursuit of the elusive ball and their efforts won lots of applause. Johnnie Carroll sang several new popular songs and was assisted by Addie Crawford. Horace White's ventriloquial comicalities found great favor. Crane Brothers danced very nimbly and increased their popularity. Peak and Keller, two clever girls, played pleasingly on their banjos. Josie Claflin made a hit with some up-to-date songs. Others were the Melrose Brothers, the McMahons, and Whalen and Doyle. Paley's kalatechnoscope was retained.

HARLEM MUSIC HALL.—An excellent bill drew large audiences. Beatrice Moreland presented Taming a Husband with great success, assisted by Charles Silke, who is a very clever comedian. Alexandra Dagmar made an emphatic hit with a special repertoire of popular songs. Her voice was in fine condition last week and she was encored times without number. Others were the Escamillos, Bloom and Cooper, Carrie Behr, the Imperial Comedy Trio, Bennett and Kessler, and Sullivan and Pasquelina.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—There was the same old succession of crowded houses throughout the week, and the same old laughter and applause in the same old places, owing to the gingery work of Weber, Fields, Dailey, Warfield, Kelly, and the prima donna, Lillian Russell, who has never appeared to greater advantage than she does with this clever company. The Nichols Sisters and Ali and Beni appeared in the olio with great success.

The Burlesque Houses.

DEWEY.—Hurtig and Seamon's Bowery Burlesquers drew large audiences throughout the week and pleased them with a bright, snappy entertainment. The burlesque, Slumming, has been entirely rewritten by Loney Haskell, who plays several parts in it very cleverly. Others who shine are James J. Morton, the ebullient jollier, whose unfailing good humor always tells; Marie Richmond, the Review Comedy Four, Lewis and Elliott, Farrell and Taylor, Cope and Dixie, the Brothers Davenport, Louise Auber, and a number of others.

MINER'S EIGHTH AVENUE.—Bryant and Watson's American Beauties, headed by W. B. Watson and Jeannette Dupre, showed two burlesques and an olio introducing Conway and Leland, Reynolds and Page, Sisters Monroe, George H. Diamond, Mildred Murray, and Sheehan and Kennedy, who had a really funny travesty on a heavy descriptive song. The burlesques and the remarks made by Miss Murray in her specialty needed a good deal of cleaning and fumigating. Business excellent.

MINER'S BOWERY.—Isham's Octoroons presented the bill seen a few weeks before at the Third Avenue. Good business.

LONDON.—Weber's Dainty Duchess company appeared in the bill shown some weeks ago at the Dewey. Large audiences.

OLYMPIC.—The Victoria Burlesquers drew large audiences.

ROUND NEW YORK.

Burlesque in eleven scenes. Book by James T. Waldron and Edward Fales Coward; lyrics by J. Cheever Goodwin; music by John J. Braham, Edward E. Rice, and others. Produced Nov. 6.

Otto Snitzel	Dick Bernard
Isaac Mordecai	"Jess" Dandy
Jim Corbett	James J. Corbett
Prince Logy Boolah	Alexander Clark
Lieutenant St. Regent	David Torrence
Oscar Hobo	Harry Kelly
Henry Noselt	Harry Brown
Commissioner O'Hooley	Bobby Gaylor
Ikey Johnson	Chris Bruno
Willy Dudah	June Stone
William Morrison	James J. Jeffries
John Patterson	Thomas Sharkey
Sharp Becky	Etta Butler
Bob	Agnes Riley Morse
Chappie Deluke	Margaret Macdonald
Algernon Smart	Madge Dean
Princess Monti	Marguerita Sylva
Kitty O'Brien	Kitty Mitchell
Dottie	Leah Angeles
Lottie	Aimee Angeles
Liza Jane Bubee	E. J. Begley

"Round New York in Eighty Minutes is the title of the new burlesque produced at Koster and Bial's last week. The management must have reckoned the time by one of Edward E. Rice's souvenir clocks, as timepieces which run with any sort of regularity indicated that the trip around the metropolis took over three hours and a half. The vaudeville numbers which preceded the burlesque added another hour to the entertainment, so that on the opening night the last curtain did not fall until 12.35 a.m. Candidly speaking, there is just about enough good material to fill eighty minutes very nicely. It is evident that the comedians were told to go ahead and use their own judgment about gags and so on, and the result was a hodge-podge of over-ripe jokes, the points of which have been blunted by many years' use.

There are eleven scenes, representing the exterior and interior of a well-known restaurant; Herald Square; the Dewey arch; Thompson Street; a dance hall in the negro quarter; an East Side street; a ball-room; the interior of Madison Square Garden, and the exterior and interior of the Coney Island Athletic Club. Most of them are well painted and some of them are quite elaborate. The production is on a grand scale and represents an outlay of many thousands of dollars, but there is altogether too much of it. There is no doubt that when the piece has been running a week or two longer and the usual cuts and changes are made it will be a very acceptable entertainment. Features especially worthy of notice are the French ball scene, which is full of life and color; the Madison Square scenes in which two automobiles are effectively used; the cake-walk ball in Thompson Street, and the boxing scene which closed the entertainment.

The music has been chosen from many sources and most of it was bright and lively. The best songs are "On Broadway" and "Cora," the latter sung by Chris Bruno and the Angeles Sisters, assisted by a large chorus. The stage business in this song was almost a duplicate of that used in Weber and Fields' when Peter F. Dailey sings a coon melody, and it was effective in a second-hand way. The song is catchy and was written by George Totten Smith and Robert A. Keiser.

The biggest laugh of the evening was awarded to a bit of stage business which has been used for years in After Dark, and which was invented many years before After Dark was ever heard of. A ball given by colored people is in progress, and a fight is started. Some one turns out the lights and a wild scene ensues. A warning that the police are coming causes the fighters to drop on their knees and sing "The Sweet Bye and Bye." When the officers see this they remove their helmets and walk out quietly. As the last one disappears the revelers jump to their feet and begin a lively waltz.

During the progress of the piece two burlesques were introduced. The first was by Richard Carle, and was an attempt to satirize the Zangwill play. It was a very dismal affair, and one or two of the lines went several feet beyond the limit, even for music hall gags. The other burlesque was by Clay M. Greene and was a travesty on some of the scenes in Becky Sharp. It was a silly sort of hashed-up sketch and was made interesting only by the very clever work of Etta Butler, who made a hit not because she gave a very accurate imitation of Mrs. Fiske, but on account of her own talent and magnetism, which are undeniable.

The other performers did as well as they could with the material they had to work on. "Jess" Dandy gave a capital sketch of a Hebrew agent for a brewery, and scored heavily with some of his parodies. Kitty Mitchell did not get a chance to show to much advantage, but she did a little song and dance which won her a hear'y recall. Dick Bernard gave a phonographic imitation of his brother Sam's husky dialect and permeated the piece with great persistency. Bobby Gaylor was funny at times, especially in his dialogue with James J. Corbett, who, by the way, made his stage reappearance in a light comedy part, which he played very well. Alexander Clark, David Torrence, Harry Kelly, Harry Brown, Chris Bruno, Agnes Riley Morse, the Angeles Sisters, Kathlyn Warren, Helen Marvin, and others helped the fun along. Marguerita Sylva appeared to advantage as a music hall singer and had one very pretty number, which was encored. The chorus was large and shapely, and worked with great vim.

Those two are lights of the arena, J. Jeffries and T. Sharkey, received a rousing welcome and flowers enough to tickle the vanity of a Patti. Mr. Sharkey was suffering from the effects of a recent discussion with Mr. Jeffries, and was unable to appear in the closing scene. Mr. Jeffries' brother took his place and boxed three half-minute rounds with the champion, after which the curtain fell. Excellent specialties were introduced by the Craggs, Ed Lauri, and La Sylphe.

QUICK THINKING.

On a recent Sunday evening Gertrude Mansfield and Caryl Wilbur played their comedy sketch at the Star Theatre. During the sketch there is a bit of business which involves the entrance of a "super" with a tray of dishes. The would-be actor missed his cue and made his entrance about five minutes ahead of time. Both performers were stunned for a moment, as the mistake threatened to ruin their chances of bringing the farce to a successful finish. They pulled themselves together, however, and by making some very clever changes in the dialogue and business got through so that no one noticed that anything unusual had happened.

FUN IN FLUSHING.

Max Eugene is managing a series of entertainments to be given every Wednesday evening at the Broadway Lyceum, Flushing, N. Y. On November 8 Mr. Eugene presented the following galaxy of stars: Virginia Earle, Amelia Summerville, Anna Boyd, Marie Laurens, Edwards and Edwards, J. Allen Shaw, Linton and McIntyre, and Mr. Eugene himself. A large audience was present and the opening was a great success.

BIONDI IN BOERVILLE.

Just previous to the beginning of hostilities Ugo Biondi had finished a most successful engagement at Johannesburg. In order to fill some spare time and to make a little extra money the transformationist advertised that he would supply impenetrable disguises to those wishing to leave the Transvaal without being recognized. He had a number of customers and had to replenish his stock of make-ups when he returned to London.

FOREPAUGH-SELLS SOUVENIR.

The managers of the Forepaugh-Sells Circus have issued a very handsome souvenir of the season of 1899. It is printed on fine paper, with a beautiful cover, and contains half-tones of the equestrian and acrobatic stars, and lots of data and miscellaneous reading matter of interest to those who follow the doings of the men and women of the circus world. It was compiled by Frank O. Miller.

GRAU'S GREATEST CAPTURE.

Robert Grau, who has induced nearly all the prominent stars to enter vaudeville, has capped the climax and eclipsed his own record by securing the complete Banda Rossa of sixty performers, under the direction of Sig. Sorrento, to do a fifteen-minute turn twice a day at the Grand Opera House, Philadelphia, next week. This is undoubtedly the most important attraction so far secured for vaudeville. The engagement of the band is justified by the immense business that is being done at this house. Many persons thought that the big theatre, with its 3,000 seats and its immense stage, was not suited to vaudeville, but Manager Hashim, who is the husband of Madame Tavary and a hitherto unknown factor in the vaudeville world, has made a big success of the venture. He took the house at the suggestion of Robert Grau, to whom he had spoken in reference to an investment. The bookings have all been made by Mr. Grau and his partners, Wilson and Smith, and have been of a phenomenal order. It is rumored that this house will form the basis of a circuit which Manager Hashim will organize, and it is likely that during the next few months a big vaudeville syndicate will be organized, which will give Mr. Grau an opportunity to carry out the ideas he has had for some time for concentrating vaudeville interests.

A FINE SETTING.

At Keith's, Philadelphia, last week Milton Nobles' new comedy, A Blue Grass Widow, had the honor of an entirely new setting. It was an exquisite interior, in white, gold and pale pink. Entrances are made across an elevated gallery and down a winding stairway, with newel posts brilliantly illuminated. Portieres and draperies are all in harmony, and the furniture, gold and white, was all new. To the right, under the gallery, was a palm corner, with a magnificent display of real plants.

The frieze is a series of classic groupings copied from some of the most famous of New York's private palaces. The scene was accorded a handsome reception at each performance. Mr. Nobles, who has an abiding popularity with scenic artists, stage-managers, and carpenters throughout the country, usually gets the limit in the way of settings, but he says that this time they fairly took his breath away. He does not hesitate to pronounce it one of the richest and most tasteful sets he has ever seen. The liberality of vaudeville management in preparing sets of this character for thirty-minute sketches indicates the growing strength of the purely dramatic element in vaudeville.

SABEL VS. STERN.

Josephine Sabel's suit against Joseph W. Stern and Co., the music publishers, was tried in the Supreme Court on November 8. Miss Sabel asked $5,000 damages because her name was printed on the title page of the soon song "I Don't Care if You Nebber Come Back." Miss Sabel testified that she had never given the publishers permission to use her name on the song in question. She also gave interesting information regarding the business arrangements she is accustomed to enter into with different publishers when they wish her to introduce new songs. Edward B. Marks, of the firm, testified that Miss Sabel had requested that her name be used. Justice Werner reserved his decision.

MISS KENDAL IN VAUDEVILLE.

Dorothy Kendal again announces her intention of entering vaudeville. A circular received by THE MIRROR last week conveys the information that she has secured a sketch called A World of Trouble, written by Kenneth Lee, which she is ready to produce. Miss Kendal is under the management of F. L. Lambert.

VAUDEVILLE JOTTINGS.

The Schikes, with their pickaninny novelty, will soon visit the West, playing the Chicago houses and those of the Orpheum circuit. When they return to New York they expect to put the act on for a run.

Alburtus and Bartram are at the Tichy Variety Theatre in Prague, Bohemia, for November.

Adelaide Herrmann has signed for the Keith circuit, beginning Nov. 27 in Boston, following her engagement at Hyde and Behman's, Brooklyn.

Fred Niblo, the rapid fire humorist, has been engaged for next season by Manager Behman for his own vaudeville co. This is proof positive of Mr. Niblo's success.

John Leonard, the talented young baritone of Buffalo, is singing "Sweet, Sweet Love" and "Always."

Samuel Siegel, the mandolinist, opened a return engagement at the Palace Theatre, London, Nov. 6, for four weeks. He will sail for New York Dec. 6 and open in New York Dec. 18. He will return to Paris in March.

Alfred Mayo has been engaged as leading man to play Hubert Fielding, in Bertha Welby's A Little Brick co.

Brandon Hurst, author of A Stolen Kiss, Tompkins of the 7th, and other plays, has just completed and assigned to Charles Dickson a new one-act comedietta entitled A Pressing Case, which he will produce as a curtain raiser to Mistakes Will Happen and later in vaudeville.

Ber, Burke and McDonald have dissolved partnership, and Eddie McDonald is now playing the clown part with Dickson's Humpty Dumpty co. Blanche Fragne and the McDonald-Bryan Trio of comedy acrobats and dancers are with the same co.

Alice Johnson has published, through F. A. Mills & Co., an original song entitled "Jes Ma Little Black Lamb," which she has already introduced professionally with marked success.

Billie and Willie Farrell arrived in London, England, Oct. 28, and opened at the Royal, Tivoli, Canterbury and Paragon Music halls, playing the four halls nightly with big success in a new act entitled Miss Blackville from London.

Nellie Lawrence played last week at the Bijou, Richmond, Va.

Julian Byrd writes THE MIRROR from Sacramento, Cal., to say that the report of Tony Pearl's death is not true, as he met Mr. Pearl in Sacramento on Oct. 31.

Lydia Yeamans Titus recently played a very successful engagement in Dublin, and her "Celticisms" and baby songs made a distinct hit with the critical Dublinites.

Hurtig and Seamon furnished the following talent for a concert given by the Metropolitan Street Railway Co. to their employees, at Association Hall, Nov. 4: Kelly Brothers, Baroness V. Van Waldenburg, Stewart and Begley, and Victor V. Vass.

Mayme Mayo was taken dangerously ill on Nov. 4 and was compelled to cancel her Richmond and Syracuse dates.

Billy McClain writes from Australia that the Curtis Minstrels, with which he left America on May 21, are no longer touring. He adds that he has a new position which pays him well.

Will M. Cressy has recovered from his recent illness and resumed work last week at the Grand Opera House, Philadelphia.

Sager Midgeley will begin playing dates soon, assisted by Grace Carlisle, a very clever young singer and dancer. Mrs. Midgeley is playing in the West in Brown's In Town, and will rejoin her husband, when they will again be seen in their "kid" specialty.

Charles Leonard Fletcher is rehearsing the vision from Irving's Robespierre, and will introduce it in his sketch, Wanted, A Gent, assisted by Dorothy Neville.

The music publishing firm of Shapiro, Bernstein and Von Tilzer have opened a Chicago office. It is situated at 53 Dearborn Street, and the run of performers has demonstrated to this enterprising firm that the Chicago branch is an absolute necessity. Mr. Von Tilzer, who is at present temporarily taking charge, writes that there are as many visiting performers in Chicago at present as there are in New York city, and that he is kept busy teaching them "I'd Leave Ma Happy Home For You," "Where the Sweet Magnolias Bloom," "Dusky Dudes," and others.

Madeline Burdette, of The Jolly Rovers co., continues to receive high praise from press and public for her charming rendition of "Always."

Ed H. Lester writes THE MIRROR that Cole and Johnson have not had a losing week since they started on the road on Aug. 23. At the Whitney Opera House, Detroit, on Nov. 5, hundreds were turned away. Mr. Lester's "finish" almost arrived while he was in Detroit. He and Cole and Johnson were out bicycling.

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GEO. W.

DAY

C. V. A.—All is forgiven. D. A. Y.

PERSONAL.

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I thought I'd buy me a couple of lots in Elmhurst, L. I., where all de swell performers is berried in de Summer time. So I wrote de press agent of de town to sen me some samples and I'd wire him de money. He writes back dat dey is just recoverin' from a theatrical race war and he cudden 'ford ter take no chances startin' annuder one. *Dis make-up ob mine keeps me in trouble all de time.*

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NETTIE BLACK

IN A NEW SINGING ACT.

OPERATIC SELECTIONS IN COSTUME.

Miner's 125th Street Theatre this week (Nov. 13). **Address all First-class Agents.**

and Lester tried to cross the street by riding between a team of horses and the truck to which they were attached. The experiment was not a success, and Mr. Lester will nurse a scraped elbow and other souvenirs for some time to come.

The Dubber-Dubber Society gave a banquet on Sunday evening in honor of the return home of Zelma Rawlston. George W. Day presided and filled the chair to the edges.

Frank Whitman has scored a genuine hit as Pianissimo, in the Boston production of The Man in the Moon at the new Columbia Theatre. His eccentric comedy work has been highly praised by the discriminating critics of the Hub.

Jack Symonds has just closed a successful engagement on the Kohl-Castle circuit, and has return dates in February. He opens at Proctor's Theatre, New York on Dec. 18.

John T. Hanson and Maybel Drew joined the Actors' Fund while playing Tony Pastor's recently.

The Great Northern Quartette, of Chicago, of which W. W. Wilcox, F. T. Owens, H. W. Kirby, and B. S. Kellogg are members, is making a hit with "Flanagan Rushin' the Can Again."

Beatrice Moreland's poker story about the man who swallowed the card took up the better part of a column in the St. Louis "Republic" recently. It is a very funny story, and reflects great credit on Miss Moreland's ability as an anecdotist.

The four Luciers, Monarch of the Musical World, are with the Herrmann the Great co., and they report that their new act is a success.

Pat Conway has signed with the O'Hooligan's Wedding co., to play the title-role. This is his third successful season in the part.

Leslie Palmer, of Leslie Palmer and the Bigelow Twins, was compelled to cancel several week, owing to the serious illness of her mother. The trio are booked to open on the Proctor circuit in December.

The Sisters Elinore have booked return engagements in April at Shea's Buffalo and Toronto houses. They will produce a new sketch, called Double Dealings, written by Arthur J. Lamb in San Francisco, on Jan. 14, 1900.

The Vanity Fair co. is excelling its previous record this season. The two burlesques, Paris in 1900 and Robber Roy, are big hits, and the entire entertainment is a success from start to finish. A special car is needed to carry the scenery and effects. The co. consists of thirty people, prominent members being Katie Rooney, Harris and Fields, Bonnie Goodwin, Williamson and Stone, Morrissey and Rich, and the three Rio Brothers. The tour is booked solid in week stands only until the middle of May.

James J. Jeffries was arrested after the opening performance of 'Round New York at Koster and Bial's on Nov. 6, on a charge of violating the Horton boxing law, but was discharged in court. The management have arranged to have him wrestle hereafter with Ernest Roeber.

It is likely that there will be trouble over the pictures of the Jeffries-Sharkey fight, as views of the affair were not only taken by the biograph, but surreptitiously by several men, who smuggled small machines into the building and operated them from the reserved seats.

Irving E. Pinover, business-manager of Weber and Fields' Music Hall, was injured in a runaway accident a few days ago. He was laid up for several days, but is now able to attend to business as usual.

Merritt and Rosella closed with E. J. Nugent's Girl Wanted co. at Chelsea, Mass. They finished the last three days of the week at Watson's Opera House, Lynn, Mass., as a special attraction.

Florence Bindley is very successful on the Moss and Thornton tour, having been the headliner in every city since her opening last July. She is booked until 1901.

W. R. Wheeler has joined Robert Downing's An Indiana Romance co., and is playing the part of the Professor with great success.

Owing to a mistake in the programme at Tony Pastor's week of Oct. 30 credit was given to Florence Turner for a clever performance of the part of the dressmaker in Mr. and Mrs. Edward Esmonde's farce, The Foolish Mr. Wise, instead of Miss Alberta Lee, who has been playing the part successfully since Sept. 25. The New York press were unanimous in praise of the act, and especially of Mrs. Esmonde's singing.

The business done by the Musical Library Department of M. Witmark and Sons is so extensive that new and larger quarters became an absolute necessity. This branch of the business is now located at 28 West Thirtieth Street. The main offices are still in the Witmark Building, 8 West Twenty-ninth Street.

L. B. Green and P. McGlinchey have leased the old Academy of Music in West Philadelphia, and opened it on Nov. 6 as the Midway. The opening bill included Ada Dallis, Pony Charlis, Harry Busby, Murphy and Murphy, May Belmont, Mlle. Druge, May Pearl, and Ada Hazleton. E. T. Evans is business-manager, Harry Murphy stage-manager, and Blanche Christy, pianist.

Florence Elliott and Robert Busby have signed with Titus and Alcott's Widow McGinty co.

The Protopapas Trocadero Vaudeville co., after a reorganization, started on tour again on Nov. 5. J. Shayne, the new manager engaged by Mr. Protopapas, writes that the co. is the strongest on the road, and that it has two advance agents.

Julia Ralph was one of the features at the New York on Sunday evening, when she recited her new monologue, written for her by Charles Horwitz.

Louis C. Behman, president of the Hyde and Behman Amusement Co., which controls a number of theatres in Brooklyn and one in Newark, is justly proud of his big vaudeville co., known as The Behman Show, which, after a record-breaking tour of the Western cities, is playing this week at Hyde and Behman's Theatre in Brooklyn. Mr. Behman has personally, and with great care, selected the co., which is headed by the Four Cohans, and includes the Rossow Midgets, John E. Camp, the Merkel Sisters, Ethel Levey, Yorke and Adams, Diana, and Ramza and Arno.

Ford and Bratton have written a new song, called "Dear Old Soul," which promises to be as popular as "I Love You in the Same Old Way," by the same authors. It is being sung with great success by R. J. Jose, with William H. West's Minstrels.

Felix Dumas, who is managing the European tour of the Rudge-Whitworth bicycle polo team, writes Taz Manon from Prague, Austria, that he is getting on very nicely. He will visit the principal cities of Europe, and expects to return home next season.

Rose Kessner and Annetta Reid were engaged to do their specialty by Manager James Curtin, of the Olympic Theatre, Harlem, to strengthen the Metropolitan Burlesquers, week of Oct. 30. They were a big hit in their vivacious singing and acrobatic dancing specialty, and were the recipients of a large bouquet of chrysanthemums on the closing night.

Mudge and Morton are meeting with great success with The Katzenjammer Kids co., which is in its eighth week. Miss Morton is playing Lillian Katzenjammer, and Mr. Mudge Yea Verily. The team is booked in England next June.

The Sisters Tyson, Maryland and Kathryn, made a hit last week at the Dewey, Camden, N. J., and had to respond to several curtain calls at every performance. They are at Tony Pastor's this week, and have the Keith and Proctor circuits to follow.

The prosperous tour of the Joseph Hart Star Specialty co. continues uninterruptedly. Last week in Chicago the co. was praised by the press without stint.

T. Nelson Downs is booked up to 1902 without an open week, and has a few dates filled in 1902 and 1903. He has a contract calling for his appearance in London in 1901, 1902 and 1903, for eight consecutive weeks each year at a big increase over his original salary. He is now playing the principal houses on the Continent with great success.

Blockson and Burns and Annie Hart have been a big hit on the Shea circuit, making big hits both in Buffalo and Toronto, and they have been reengaged for return dates in the Spring. Annie Hart has an entirely new repertoire, and has cut out all open songs. Blockson and Burns [illegible] the new Wonderland, Detroit, this week, and [illegible] the Keith circuit on Nov. 27 at Philadelphia.

[illegible] Fields and his wife, Jack Stewart, have been [illegible] at Mt. Clemens, Mich., during the past four

FILSON and ERROL

SUPPORTED BY A METROPOLITAN CAST, WILL PRESENT NEXT SEASON

A BRILLIANT 3 ACT COMEDY,

THE WELCOME OF General Bluff

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See Fmure Announcements.

FILSON AND ERROL, en route, B. F. Keith's Theatre, Boston, Two weeks, Nov. 13th and 20th.

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First-class attractions wanted at all times.
Write for dates. Consider silence a polite negative.

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None but artists and those having continuous time booked need apply. *Royalty Only.*

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N. Y. CLIPPER please copy.

MURTHA PORTEOUS FALK.

AUGUST 31, 1899.

We beg to state that Miss Murtha Porteous Falk is one of the most clever women in her line in the profession. She made her debut in vaudeville at our house and we have also booked her in a number of other places, and she has at all times given the greatest of satisfaction. She is a woman with a great deal of experience in stage work, sings well and looks beautiful, her wardrobe cannot be excelled. We are more than pleased to recommend her to any one who may be able to use her services.

Yours very truly, HURTIG & SEAMON.

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New. Novel.
THE FRAME OF LIFE (Patented. Copyrighted
158 Broadway, New York.

PRETTY ELSIE DOWNEY, by Verner. Professional copy FREE. Beautiful Waltz Song. H. WOLSIEFFER 25 State Street, Chicago.

GYPSY QUARTETTE.

"Providence News." Friday, Nov. 3, 1899.—Old Songs are Popular. The Gypsy Quartette Winning Great Favor at Keith's New Theatre This Week.—The never waning popularity of "the old songs" is again attested this week at Keith's Theatre, where the Gypsy Quartette is delighting large audiences with its artistic rendering of solos and choruses that include many of the old-time favorites; and these latter seem to awaken more interest and receive greater favor than the more modern selections. The voices are admirably balanced, and each of the singers is an excellent soloist. Miss Lorraine Armour, the soprano, is an especially pretty girl and in her picturesque gypsy dress presents a most attractive stage picture. She is gifted with a rich, sweet and strong voice of sympathetic quality, which has been well trained, and is used with exquisite taste; and her solos are rendered with so much expression and refinement of sentiment as to render them one of the conspicuous features of the whole entertainment, with the result that she is compelled to respond to several encores at each performance. Mr. Baguley's baritone solo, also, never fails to elicit hearty appreciation.

Dates: Oct. 23, Keith's, Boston; Oct. 30, Keith's, Providence; Nov. 6, Keith's, Philadelphia; Nov. 13, Tony Pastor's, New York.

For Open Time, apply Agents.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

GENARO AND BAILEY

Bijou, Washington, Nov. 6; Pastor's, N. Y., 13; Miner's 125th St., 20-25.

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Rose Melville "SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy,

SIS HOPKINS.

ALAN DALE, *New York Journal, March 8, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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VAN AND NOBRIGA

Produced their new act, entitled

MY BUSY DAY,

By GEO. TOTTEN SMITH.

With HYDE AND VAN'S BOHEMIAN BURLESQUERS for the first time at Providence, R. I. It is a success from start to finish and will prove to be one of the laughing hits of the season.

CHARLES HORWITZ

(Of HORWITZ & BOWERS).

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland. "The Mystery of the Mortgage," for Henry E. Dixey: "Miss Ambition," for Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Martinetti and Sutherland; "A Case of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Loretti, Carr and Jordan, Ray L. Royce, Julian Rose, DeHaven and Mace, Jessie Couthoui, Mrs. Mark Murphy, Harvey Sisters, Giguere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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"The most intelligent and also the most amusing parodist now in vaudeville."—*N. Y. World.*

"Dandy's songs and parodies are always comic, and his 'turn' is one of the really artistic matters of the present-day varieties."—*Philadelphia Item.*

"Dandy's Parodies make a hit on Fourteenth St."—*Chicago.*

"Dandy is more successful than ever"—*N. Y. Dramatic Mirror.*

Nothing open until March, 1900.

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WILLARD SIMMS

Hyde's Comedians, Season 1899-1900.

Address MIRROR.

THE COMEDY STARS,

BARNES AND SISSON

Barnes and Sisson's sketch, The Marriage Broker, depicting laughable complications arising out of an attempt to negotiate marriage upon business principles, scoring a roaring success at Tony Pastor's Theatre, yesterday.—*New York Journal, Nov. 7, 1899.*

CAICEDO KING OF THE WIRE.

Have a few open dates after Oct. 28
Per address, 216 East 14th Street, N. Y.

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Generally have one or two on hand.
T. H., Branch office.

weeks, taking the baths. They have both improved greatly in health, and resumed work on Sunday at the Columbia, Cincinnati, O.

Tony Farrell has secured the one-act farce, An American Duke, by Charles Horwitz. The farce gives Mr. Farrell splendid opportunities to display his comedy abilities, while Miss Leland shows handsome gowns, as well as a novel character. The plot is new and the sketch is filled with laughs. An American Duke is pronounced the equal of Mr. Horwitz's other sketches, The Financial Question and A Royal Visitor.

The De Courey Brothers and Edward Lauri will sail for Europe on the "Oceanic" on Wednesday.

Susie Willis intends to return to vaudeville shortly. She will present a new coon monologue.

Mark Bennett, of Bennett and Rich, writes that Wine, Women and Song is doing splendidly on tour. The co. has been kindly treated by press and public, and will probably finish out a highly successful season.

George W. Day sang his parody on "Because" at the reception given to Sir Thomas Lipton at the New York Press Club before his departure. The verse in which Day speaks of our willingness to exchange Astor for Lipton brought the co. to their feet with a cheer. Sir Thomas grasped Mr. Day's hand and thanked him effusively for his compliment.

Julia Ralph, in her monologue, has been one of the features of the New York Theatre bills the past four Sunday nights. Her clever imitations have been enthusiastically received.

VAUDEVILLE PERFORMERS' DATES.

Appleton and Allen—Pastor's, N. Y., 13-18.
Allens, The—Pastor's, N. Y., 13-18.
Albert, Sig.—Keith's, Prov., 13-18.
Austins, The—Proctor's, N. Y., 13-18.
Alphia—Bijou, Washn., 13-18.
Adams and Watson—Bijou, Washn., 13-18.
Azars, Mlle.—G. O. H., Phila., 13-18.
Adams, The—Haymarket, Chicago, 13-18.
Adelman, Jos.—Novelty, Brooklyn, 13-18.
Allman, Dan—Keith's, Prov., 13-18.
Albertus and Bartram—Tishy, Variete, Prague, Austria, Nov. 13—indefinite.
ATCHISON-ELY, EDGAR—Oxford Music Hall, London, England—indefinite.
Bogart and O'Brien—Detroit, Mich., 20-27.
Blockson and Burns—Wonderland, Detroit, 13-18, Rochester, N. Y., 20-25.
Barnes and Sisson—Music Hall, Brooklyn, 13-18.
Burto—Austin and Storm's, Boston, 13-18.
Barr and Evans—Pastor's, N. Y., 13-18.
Burkhart, Lillian—Cook O. H., Rochester, 13-18.
Boulta—Cook O. H., Rochester, 13-18.
Barrows, Jas. O. and Co.—Poll's, N. H., 13-18.
Bums, Beside—Columbia, St. Louis, 13-18.
Bedini and Arthur—Keith's, N. Y., 13-18.
Burkhart and Adler—Keith's, N. Y., 13-18.
Bruet-Reviews—Keith's, Boston, 13-18.
Bartho—Bijou, Washn., 13-18.
Budd Bros.—Haymarket, Chicago, 13-18.
Behan Trio—Olympic, Chicago, 13-18.
Brown, Gilbert—Hopkins', Chicago, 13-18.
Cressy and Dayne—Novelty, Brooklyn, 13-18, Proctor's, N. Y., 20-25.
Ching Ling Foo—Keith's, Phila., 13-18.
Craig, Mabel—Wonderland, Detroit, 13-18, Shea's, Toronto, 20-25.
Conroy and McDonald—Novelty, Brooklyn, 13-18.
Carroll and Crawford—Proctor's, N. Y., 13-18.
Canfield and Carleton—Orpheum, Omaha, 12-18, Haymarket, Chicago, 19-25.
Cadieux—Cook O. H., Rochester, 13-18.
Cushman, Holcombe and Curtis—Keith's, Prov., 13-18.
Camellta and Rafael—Proctor's, N. Y., 13-18.
Conwell, Robt.—Keith's, N. Y., 13-18.
Clarence Quintette—G. O. H., Phila., 13-18.
Clark Sisters—G. O. H., Phila., 13-18.
Case, Charles—Haymarket, Chicago, 13-18.
Caron and Herbert—Olympic, Chicago, 13-18.
Carter, Chas. J.—Olympic, Chicago, 13-18.
Carmontella Sisters—Olympic, Chicago, 13-18.
Carleton and Terre—Music Hall, Brooklyn, 13-18.
Darrow, Mr. and Mrs. Stuart—Worcester, Mass., 13-18, Gilmore, Springfield, 20-25.
Denny, Will R.—Palace, N. Y., 13-18.
Deonzo Bros.—Shea's, Toronto, 13-18.
Dale, Violet—Shea's, Toronto, 13-18.
Dunn and Jerome—Columbia, St. Louis, 13-18.
De Bee, Wm.—Columbia, St. Louis, 13-18.
Dempsey, Mitchell and Co.—Keith's, N. Y., 13-18.
De Forrests, The—Bijou, Washn., 13-18.
Downing, Robt.—Olympic, Chicago, 13-18.
Dreams, Lydia—Keith's, Phila., 13-18.
De Witt and Burns—Keith's, Prov., 13-18.
Deets and Don—Keith's, Phila., 13-18.
Dillon Bros.—Keith's, Phila., 13-18.
Downs, T. Nelson—Crystal Palace, Leipsic, Germany, 1-30.
Evans and White—Cook O. H., Rochester, 13-18.
Ellis and Moore—Haymarket, Chicago, 13-18.
Esher Sisters—Haymarket, Chicago, 13-18.
Excelsia and Heath—Haymarket, Chicago, 13-18.
Emmons, Emerson and Emmons—Olympic, Chicago, 13-18.
Evans, Mae—Olympic, Chicago, 13-18.
GILSORE SISTERS—Shea's, Toronto, 13-18, Leland, Albany, 20-25.
Eldridge, Press—Leland, Albany, 13-18, Proctor's, N. Y., 20-25.
Filson and Errol—Keith's, Boston, 13-25.
Favor and Sinclair—Park, Worcester, 13-18, Gilmore, Springfield, 20-25.
Frank and Don—G. O. H., Phila., 13-18.
Foy and Clarke—Keith's, N. Y., 13-18.
Fitzgerald, H. V.—Pastor's, N. Y., 13-18.
Fiske and McDonough—Pastor's, N. Y., 13-18.
Fields and Ward—Columbia, Cincinnati, O., 12-18.
Ford Bros.—Palace, N. Y., 13-18.
Florizell, Mlle.—Shea's, Toronto, 13-18.
Fortuni Bros.—Columbia, St. Louis, 13-18.
Foreman and West—Keith's, N. Y., 13-18.
Flynn, Joe—Keith's, Boston, 13-18.
Ferrell and Stark—Keith's, Boston, 13-18.
Freese Bros.—Keith's, Boston, 13-18.
Fox and Allen—G. O. H., Phila., 13-18.
Franklin, Irene—Olympic, Chicago, 13-18.
Fernandez, Tony—Music Hall, Brooklyn, 13-18.
Gallands—Pastor's, N. Y., 13-18.
Gilson, Gertie—Poll's, N. H., 13-18.
Golden, Geo. Fuller—Shea's, Toronto, 13-18.
Galetti, Prof.—Columbia, St. Louis, 13-18.
Grapewin and Chance—Shea's, Buffalo, 13-18.
Gilbert and Goldie—Bijou, Washn., 13-18.
Grazier and Hazel—Olympic, Chicago, 13-18.
Guilbert, Mons.—Olympic, Chicago, 13-18.
Goetz, Joe—Novelty, Brooklyn, 13-18.
Genaro and Bailey—Pastor's, N. Y., 13-18, Miner's, Harlem, N. Y., 20-25.
Gaylor and Graff—Pastor's, N. Y., 13-18, Harlem Music Hall, 20-25.
Griffin, Gerald and Co.—Palace, N. Y., 13-18.
Green and Friend—Toronto, 13-18, Albany, Leland Theatre, 27-Dec. 2.
Garrisons, The—England—indefinite.
Gypsy Quartette—Pastor's, N. Y., 13-18.
Gleaney, Jas. R.—Wonderland, Detroit, 13-18, Shea's Toronto, 20-25.
Gardner, Georgia, and Co.—Springfield, Mass., 13-18, Worcester, Mass., 20-25.
Hinchliffe, Lucy Holman—Keith's, Phila., 13-18.
Hull, Caroline—Palace, N. Y., 13-18.
Hefron, Tom—Keith's, Prov., 13-18, Keith's, N. Y., 20-25.
Haines and Pettingill—Columbus, Harlem, N. Y., 13-18, Pastor's, N. Y., 20-25.
Hagenbach, Prof.—Brunswick, Ga., 27-Dec. 2.
Howley and Leslie—Keith's, Phila., 13-18.
Hall and Staley—Cook O. H., Rochester, 13-18.
Hughes and Hughes—Poll's, N. H., 13-18.
Hines and Remington—Bijou, Washn., 13-18, Shea's, Toronto, 20-25.
Howe and Scott—Keith's, N. Y., 13-18, Keith's, Prov., 20-25.
Howard Bros.—Proctor's, N. Y., 13-18.
Hedrix and Prescott—Keith's, N. Y., 13-18.
Howard Sisters—Bijou, Washn., 13-18.
Hall, Artie—Bijou, Washn., 13-18.
Hawkins, Lew—Olympic, Chicago, 13-18.
Haldee—Music Hall, Brooklyn, 13-18.
Irwin and Hawley—Keith's, N. Y., 13-18.
Jordan and Welch, Columbia, St. Louis, 13-18.
Kenna, Charles—Star, Hamilton, Canada, 13-18.
Kayne, Prof.—Columbia, St. Louis, 13-18.
Kernell, John—Keith's, N. Y., 13-18.
Keendall, Ezra—Shea's, Buffalo, 13-18.
Kenton, Hettie—Olympic, Chicago, 13-18.
Kimball and Donovan—Keith's, Boston, 13-18.
Lafayette—Nashville, Tenn., 13-18, Memphis, 20-25.
Linton and McIntyre—Detroit, Mich., 13-18, Shea's, Buffalo, 20-25.
Lester and Jermon—Keith's, Prov., 13-18.
Loftus, Cissy—Proctor's, N. Y., 13-18.
Leech, Al., and Three Rosebuds—Columbia, St. Louis, 13-18.
Lund, Ruby—Keith's, Phila., 13-18.
Laredo and Blake—Haymarket, Chicago, 13-18.
Lynn Sisters—Music Hall, Brooklyn, 13-18.
Melrose Bros.—Proctor's, N. Y., 13-18.
Melville and Stetson—Shea's, Toronto, 13-18, G. O. H., Syracuse, 20-25.
Maginiers, The—Music Hall, Brooklyn, 13-18.
Moreland, Beatrice, and Co.—Music Hall, Brooklyn, 13-18.
Mudge, Eva—Novelty, Brooklyn, 13-18.
Montrose Troupe—Novelty, Brooklyn, 13-18.
Moore, Harry—Olympic, Chicago, 13-18.
McBeards, The—Olympic, Chicago, 13-18.
Madison, Mattie—Haymarket, Chicago, 13-18.
McBride and Goodrich—Pastor's, N. Y., 13-18.
Maxwell and Dudley—Pastor's, N. Y., 13-18.
Martinetti and Sutherland—Cook O. H., Rochester, 13-18.
Moung Toon and Moung Chit—Poll's, N. H., 13-18.
Marvelles, The—Keith's, Prov., 13-18.
Morgan and Otto—Proctor's, N. Y., 13-18.
Marshall Quintette—Palace, N. Y., 13-18.
Mason and Frances—Shea's, Toronto, 13-18.
Mora, Helena—Columbia, St. Louis, 13-18.
Mitchells, The—Columbia, St. Louis, 13-18.
Murphy, Mr. and Mrs. Mark—Keith's, N. Y., 13-18.
Morris, Prof.—Cook O. H., Rochester, 13-18.
Morris, Felix—Keith's, Boston, 13-18.
Muhlenburk's Arabs—Keith's, Boston, 13-18.
McCale and Flynn—Keith's, Boston, 13-18.
McCabe and Sabine—Shea's, Buffalo, 13-18.
Mouliere Sisters—Keith's, Phila., 13-18.
Maxwell and Simpson—Keith's, Phila., 13-18.
Martell Family—Keith's, Phila., 13-18.
Montague and West—Haymarket, Chicago, 13-18.
Nibbo, Fred—G. O. H., Syracuse, 13-18.
Newman, Joseph—Poll's, N. H., 13-18.
Nobles, The—Keith's, Prov., 13-18, Keith's, Boston, 20-25.
Nawns, The—Keith's, Prov., 13-18.
Newhouse and Ward—Keith's, N. Y., 13-18.
Neuville, Mr. and Mrs. Augustin—G. O. H., Phila., 13-18.
O'Brien, Smith—Cook O. H., Rochester, 13-18.
O'Brien Trio—Shea's, Buffalo, 13-18.
O'Brien and Havel—Novelty, Brooklyn, 13-18.
OKABE'S JAPANESE TROUPE—G. O. H., Syracuse, 13-18.
ONRI, ADELE PURVIS—G. O. H., Syracuse, 13-18.
Partellos, The—Auburn, N. Y., 13-18, Easton, Pa., 20-25.
Polk and Kollins—Orpheum, Omaha, 13-18, Haymarket, Chicago, 20-25.
Peak and Kellar—Gilmore, Springfield, 13-18, Park, Worcester, 20-25.
Patterson Bros.—Keith's, Boston, 13-18.
Polos, Three—Shea's, Buffalo, 13-18.
Pastor, Tony—Haymarket, Chicago, 13-18.
Pearl, Katherine—Haymarket, Chicago, 13-18.
Rinehart, Stella—Keith's, Phila., 13-18.
Reed Birds—Palace, N. Y., 13-18.
Rice Bros.—Poll's, N. H., 13-18.
Raschatta Bros.—Palace, N. Y., 13-18.
Ronay Sisters—Columbia, St. Louis, 13-18.
Raymond Trio—Keith's, N. Y., 13-18.
Reynolds Bros.—Haymarket, Chicago, 13-18.
Sablon, Alice—Lynn, Mass., 13-18, Bijou, Manchester, N. H., 20-25.
Stanley and Wilson—Keith's, Phila., 13-25, H. and B., Brooklyn, 27-Dec. 2.
Stanton and Modina—Proctor's, N. Y., 13-18.
Stewart Sisters—Columbia, Cin., O., 13-18.
Sisson, Oscar—Poll's, N. H., 13-18.
Savans, The—Proctor's, N. Y., 13-18.
Sutcliffe Family—Proctor's, N. Y., 13-18.
Spencer Bros.—Palace, N. Y., 13-18.
Simms and Graham—Columbia, St. Louis, 13-18.
Solaret—Keith's, Boston, 13-18.
Simpsons, The—Keith's, Boston, 13-18.
Sohlkes, The—G. O. H., Phila., 13-18.
Stebbins, Si—Haymarket, Chicago, 13-18.
Sheridan and Flannigan—Haymarket, Chicago, 13-18.
Tyson Sisters—Pastor's, N. Y., 13-18.
Tannecraff, Prof.—Keith's, N. Y., 13-18.
Tidley-Wink and Johnnie Dugan—Bijou, Washn., 13-18.
Tanner, Cora, and Co.—G. O. H., Phila., 13-18.
Thorns, The—G. O. H., Phila., 13-18.
Tyler, Rosa Lee—Haymarket, Chicago, 13-18.
Trovollo—Novelty, Brooklyn, 13-18.
Thornton, Bonnie—Music Hall, Brooklyn, 13-18.
Tierney, John T.—A. of M., Washn., 13-18.
Taylor Twin Sisters—Folies Bergere, Paris, France, Oct. 1 to Dec. 1.
Taciana—G. O. H., Phila., 13-18.
Trask and Gladden—Keith's, Boston, 13-18.
Thardo, Claude—Keith's, Phila., 13-18.
Turner's Pickaninnies and Pauline Moran—Columbia, Cin., O., 12-18.
Victoria, Etta—Pastor's, N. Y., 13-18.
Vernon, Robert—Proctor's, N. Y., 13-18.
Vance, Clarise—Shea's, Buffalo, 13-18.
Vera, Mlle.—Shea's, Buffalo, 13-18.
Valmore—Music Hall, Brooklyn, 13-18.
Whitman, Frank—Columbia, Boston, Nov. 6—indefinite.
Wood and Shepard—Apollo Theatre, Breslau, Germany, 1-30.
Watson, Hutchings and Edwards—Keith's, Phila., 13-18.
Willits and Thorne—Pastor's, N. Y., 13-18, Harlem Music Hall, N. Y., 20-25.
Ward and Curran—Keith's, Prov., 13-18.
Williams, Johnny—Keith's, N. Y., 20-25, Keith's, Boston, 27-Dec. 2.
Williams, Gus—G. O. H., Phila., 13-18.
Whitney Bros.—Hopkins', Chicago, 12-18, Columbia, St. Louis, 19-25.
Western Sisters—Poll's, N. H., 13-18.
Williams and Melburne—Poll's, N. H., 13-18.
Welch, Joe—Keith's, Prov., 13-18.
Whitney, Anna—Keith's, Prov., 13-18.
Western, Lillie—Proctor's, N. Y., 13-18.
Wrothe and Wakefield—Columbia, St. Louis, 13-18.
Windom Quintette—Keith's, N. Y., 13-18.
Wormwood, Prof.—Keith's, Boston, 13-18.
Ward Bros.—Keith's, Boston, 13-18.
Waterbury Bros. and Tenny—Shea's, Buffalo, 13-18.
Wilson Family—Shea's, Buffalo, 13-18.
Waller and Waller—Bijou, Washn., 13-18.
Wayne and Maddox—G. O. H., Phila., 13-18.
Winters, The—Olympic, Chicago, 13-18.
Whitney Bros.—Hopkins', Chicago, 13-18.
Yale Trio—Proctor's, N. Y., 13-18.

MATTERS OF FACT.

Welsh Brothers' Ten Nights in a Barroom, business-managed by H. Stanley Lewis, opened on Oct. 28. An elaborate street parade is a feature.

Edward O'Connor closes with Jacob Litt's Sporting Life on Saturday, Nov. 18, at the Columbia Theatre, Brooklyn. Mr. O'Connor is a character comedian of fifteen years' experience, and invites managers and agents to see his work as Doxey in the above play. He is equally at home in stock work, having played long engagements in Kansas City, Denver, San Francisco, and other cities.

Charles A. Morgan staged McFadden's Flats, which has had a very successful season. He has made a hit in the part of Terry McSwatt, and is also stage-manager.

The handsome gowns which Katherine Germaine was to wear in The Geisha were made by Mrs. Whyte. She has also fitted various stars with costumes.

Ida Fuller, who has just returned from a trip abroad, scored a hit in her fire dances at the Grand Opera House, Philadelphia, recently, and was immediately re-engaged. Wilson and Smith and Robert Grau are her agents.

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Mr. MacKaye, as the vagabond, made the hit of his local career, for he acted with a truth and naturalness that was excellent.—Buffalo Courier.
Hugh MacKaye, as Capt. Racket, made the hit of the evening. As the irrepressible nephew he was full of fun.—Buffalo Evening Times.
Hugh MacKaye's Bob Brierly was one of the best pieces of work he has ever done.—Buffalo Courier.
Hugh MacKaye, as Manuel De Foe, was exceptionally good.—Buffalo Evening Times.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Tony Pastor has moved over to the Haymarket and is giving the West Siders some of his latest parodies. A close second in popularity is Charley Case. Charles T. Ellis and Clara Moore are appearing in Mrs. Hogan's Music Lesson, and the bill also contains Montague and West, Rosa Lee Tyler, Si Stebbins, the Esher Sisters, Laredo and Blake, the Budd Brothers, Sheridan and Flannigan, Katherine Pearl, Andy and Jennie Adams, Excrella and Heath, Mattie Madison, and the Reynolds Brothers.—The Olympic has a strong card in Robert Downing. He and his co. are doing Paris in 1793, and he is proving a favorite. Caron and Herbert are as popular as ever, and the rest of a good bill is made up of Lew Hawkins, Emmons, Emerson and Emmons, Frazier and Hazel, Irene Franklin, Nona and Banks Winter, Charles J. Carter, the Carmontella Sisters, Mons. Guilbert, the Behan Trio, May Evans, the McBeards, Harry Moore, and Hettie Kenton.—Joe Hart and Carrie De Mar are giving their extremely lively skit, Dr. Chauncey's Visit, at the Chicago Opera House, and it proves to be as big a hit as it was at the other Kohl-Castle houses. Heard French, Smith and Campbell, Phil Ott and the Three Rosebuds, Elizabeth Murray, Fleurette and Frank Gardner, the Van Aukens, the Musical Johnstons, Monroe and Hart, Siegfried, Williams and O'Neil, Frances Kepnier, Hines and Alton, Harriet Nicholson, Kingsley and Kingsley, and Johnny Blue complete the programme.—Colonel Hopkins has discovered another unusually interesting novelty in the Kawaihan Glee Club and Malle Hula Dancers, who are appearing for the first time in Chicago at Hopkins'. They were brought from the Hawaiian Islands by Manager Hopkins, and their act consists of illustrating the musical attainments and graceful accomplishments of the natives. Whitney Brothers, Gilbert Brown, and the biograph, are also included in the vaudeville list. The stock co. appears in The Banker's Daughter.—Sam Jack's has May Howard and her burlesque co. Fifi Flambeau; or, The Three Gold Bricks, and The Sporty Comet are the two burlesques given, and in the olio are Mlle. Rialta, Eulalie and Kerwin, Lorenz and Allen, Myrtle Tressider, Leslie and Curdy, Fanny De Costo, Lancaster and Watson, and Blanche Latell.—The Rose Hill Folly co. is at the Trocadero. The Jolly Old Sports, and The Gay Soubrettes are the burlesques, while Joseph J. Sullivan, Carrie Webber, Millard and Raymond, Swan and Rambord, Miles and Raymond, and Berry and Hughes furnish the specialties.—Items: The Orpheum Co. is now busy booking attractions for two road cos., which they will send out next season. Martin Beck, their Chicago and Eastern representative, is doing this booking exclusively, and he will also have complete charge of the companies after they are made up.—Lafayette has a new act, which he will put on for the first time when he returns to Chicago.—Charley Case, Jessie Millar, and Bob Fitzsimmons represented vaudeville in the benefit given for the Actors' Fund at McVicker's 9.—John Murdock was in St. Louis last week, where "The Girl with the Auburn Hair" was playing. It was the first appearance of the act outside of Chicago, and from reports it seems that "the girl" was as popular in St. Louis as she is at home.—Martin Beck will be in New York within a few days.—The Columbia will next season be in the hands of the Kohl-Castle co., and rumor has it that this theatre, together with the Haymarket on the West Side, will be run as combination houses. If the report turns out to be true, Chicago will be less one vaudeville house, and the West Side will have none at all.

M. A. TWYFORD.

BOSTON, MASS.—Solaret still lingers at Keith's, but it is not strange, for the light effects of her dances are among the most interesting that this stage has ever seen. Even Papinta must look out for her laurels. Felix Morris remains another week and appears in Night and Morning. The other features of the week are Al. W. Filson and Lee Errol, the Bruet Reviews, Joe Flynn, Muhlenbark's Arabs, Ferrell and Stark, Professor Wormwood's dogs and monkeys, Patterson Brothers, the Simpsons, McCabe and Flynn, the Freese Brothers, Kimball and Donovan, Trask and Gladden, Ward Brothers, and the biograph.—Nellson's aerial ballet is the conspicuous feature of the Night Owls burlesquers at the Palace. The other attractions are Sam Collins, Minnie Cline and Rastus, Le Vine and Alma, the Vivian Sisters, and Mabel Carew.—The Merry Maidens at the Lyceum this week are not all maidens, for the co. includes W. J. Mills, Lowry and Rice, and Madden and Furman, as well as Nellie Hawley, Josie Flynn, and the Revere Sisters.—At the Howard Athenaeum the Jolly Grass Widows co. introduce Evans and Vidocq, Pat and Mattie Rooney, Paulo and Dika, Haynan and Haynan, and Wilson and Halpin, while the house olio has George D. Melville, Mamie Conway, Marie Harnish, Marion Sawtelle, Grace Smythe, Clint and Bessie Robbins, Coya and Bacon, John H. Sheley, Byron and Blanch, Lester and Stevens, Ethel Vane, Howard C. Laiden, James Neary, and John Phillips.—At Austin and Stone's the vaudeville bill introduces Charles Clayton, Bessie Gordon, May Lucay, Imperial Comedy Four, Devoy Sisters, Olympia Trio, Murphy and Nolan, the Diarnell Brothers, Hamilton and Wiley, Larry Tooley, Rhodes and McDowell, the Essex Brothers, Ozav and Delno, and the Dallys.—Dot Secord's Female Minstrels are at the Nickelodeon this week.—Items: E. F. Albee has been in town and Mrs. Albee has been the guest of Mr. and Mrs. B. F. Keith for a cruise in the South on board their steam yacht "Courier."—L. B. Walker, of the Nickelodeon, and a party of friends will go to the Maine woods hunting for a few days.—Cissie Loftus is coming to Keith's Dec. 4, to be a rival to Henry Irving and the Grau opera season.

JAY BENTON.

PHILADELPHIA, PA.—Robie's Knickerbocker Burlesquers, presenting two farces and an olio of merit, are an attractive card this week at the Trocadero. Reilly and Wood's co. 20.—The Lyceum has Phil Sheridan's new City Sports. The co. includes Nelson and Milledge, Mills and Hart, Chrissie Sheridan, and others. The Imps Ballet, The Four Married Men, and Troubles in a Boarding House completes a first-class bill. High Rollers 20.—Rose Sydell's London Belles in a pleasing programme, including olio and burlesques, are at the Kensington to large opening and prospects of playing to capacity for balance of week. The Four Nelson Sisters do an excellent act. Sheridan's New City Sports 20.—The Arch Street Museum, with continuous vaudeville and reproduction of Sharkey-Jeffries fight, with the Cineograph, is doing an immense business. Celeste Wynn, John Healy, Delong Brothers, Manjorita and Eugene, Edwin and Kittie Deagan, Pelot, Raymond and Clark co. for week.—The Dewey, in Camden, N. J. (Dr. W. H. Long, manager), presents an attractive bill for week. Edna Bassett Marshall and co., in Sunshine and Sorrow, Harry Edson and dog "Doc," and the stock co. in The Fellow's Wife. Business constantly improving, and the management well satisfied. Next week, Pauline Hall.

S. FERNBERGER.

WASHINGTON, D. C.—The Gay Masqueraders is the attraction for the current week at Kernan's Lyceum, commencing the engagement to a full auditorium both afternoon and night. A Day at the Hotel Waldorf and The Philippines are well rendered burlesques. In the olio appear Lillian Durnham, Daily and Vokes, Swift and Huber, Hanly and Jarvis, Carlos and Vouletti, Brown, Harrison and Brown, Bessie Stanton, and moving pictures of the Jeffries-Sharkey fight. Dainty Duchess co. 20.—The New Grand presents this week Williams and Walker's organization, under the management of Hurtig and Seamon. Besides Williams and Walker, those appearing include Mallory Brothers and Brooks and George Catlin, Mattie Wilkes, Reese Brothers and Fred Douglass, Overton and Halliday, Lottie Thompson, Mamie Emmerson, and Hedges and Launchmere.—At the Bijou the following new faces appear: Artie Hall, the De Forrests, Walker and Waller, Howard Sisters, Bartho, Tidley-Winks and Johnnie Dugan, Gilbert and Goldie, Twin Sisters Alphia, Hines and Remington, and Sam Adams and Billy Watson. John A. Grieves, business-manager and amusement director at this house for the past three years, resigned his position, through friction with the directors, during the past week and has been succeeded by Eugene Wellington.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): This popular house continues to enjoy prosperity and unless one gets there before seven in the evening he must stand. The bill 6-11 was one of excellence. Filson and Erroll were retained for a second week, substituting A Daughter of Bacchus for A Tip on the Derby. Les Belles Zouaves, composed of twelve Providence young women, were accorded a hearty reception, and at once justified it by the pleasing and novel character of their act. They go through a manual of arms very nicely and scale a high wall with almost incredible agility. Mr. and Mrs. Mark Murphy scored heavily with their sketch, The Seventh Son, and other good turns were by Dillon Brothers, Maxwell and Simpson, Keough and Ballard, Wertz and Adair, Sisson and Wallace, Deets and Don, G. O. Hornberger, De Veaux and De Veaux, the Mullaly Sisters, and the biograph. 13-18: Milton and Dollie Nobles, Tom and Hattie Nawn, Joe Welch, Cushman, Holcombe and Curtis, Three Marvelles, Sig. Albertl, biograph, Ward and Curran, Anna Whitney De Witt and Burns, Dan Allman, Lester and Jermon, Tom Heffron, and Satsuma.—Olympic (Seltz and Nathanson, managers): Reilly and Woods' Big Show opened for a week 6 to a very large and delighted audience. This co. has always enjoyed a good reputation here and the bill this season was first-class. Isham's Octoroons 13-18.—Westminster (George H. Batcheller, manager): Large audiences found much of interest in the entertainment furnished by the Merry Maidens 6-11. The opening burlesque introduced the entire co. in pretty costumes and good singing, and was much better than the average curtain-raiser.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—The chappies had a rare inning at the Orpheum week 29-4, for there was a perfect galaxy of beauty on exhibition. Miss Murdock, Miss Francis, Louise Dresser, Mlle. Lottie, Laura Burt, and Mlle. Erna made up a great co. Hal Merritt and Miss Murdock presented a clever pantomime sketch entitled Luncheon at 2. Louise Dresser sang some good songs and aired some swell gowns. Her pickaninnies, who played the mandolin and guitar to the best that have been seen here, Jack Nosworth told funny stories and sang clever songs. Wright Huntington, Miss Francis, and co. scored again in A Stolen Kiss. Other features were: Mlle. Erna's dogs, Laura Burt, Sada, the wonderful girl violinist, and Walton's monkey gymnasts. For week 5-11 the leading attraction is Marguerite Cornille. Other novelties are Jerome and Alexia, Leo Carle, Goggin and Davis, and Lola Cotton, the child mind reader.—Frank Barton, Ruth Nelta, the Rousells, and Carlton and Royce are the most popular turns at the Olympia just now.—Lillian Walther still scores at the Oberon.—Attractions at the Chutes include Frank Hall and Adgie, lion tamers, Major Mite, Cole and Cole, and Parker and Kelly.

FRED S. MYRTLE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): House packed week 6-11; excellent bill. Charles Leonard Fletcher, assisted by Dorothy Neville, made an emphatic hit in Wanted, A Gent. Mr. Fletcher's imitations of Mansfield were capital, and Miss Neville was equally good in her impersonations. Fox and Allen appeared in The Flat Next Door with success, and William Windom and his well trained Blackstone Quartette were greeted with cheers at every performance. Artie Hall is a very clever performer. Carleton and Terre, a Western team, are unusually good. Others were Hanson and Drew, the Baileys, Halder, and the cinematograph. Week 13-18, Moung Toon and Moung Chit, James O. Barrowa, Oscar Sisson, Four Weston Sisters, Gertie Gilson, Hughes and Hughes, Williams and Melbourne, Joe Newman, Rice Brothers, and others.—Items: Trovollo, the ventriloquist, was ill and forced to cancel after first performance.—Mrs. William Windom spent the week in town and she and her husband were entertained by their many friends. Mr. Windom sang for the fair given by St. Mary's Guild at Music Hall 7.—Mr. and Mrs. Poli spent a few days in New York week 6.

JANE MARLIN.

DETROIT, MICH.—The Capitol Square has the Butterfly Extravaganza co. week 5-11.—An important event was the opening of the new Wonderland, which was dedicated 6. An immense audience filled every part of the theatre. The new Wonderland is one of the prettiest and most complete theatres of its kind to be found anywhere. Architecturally it is most perfect, and in completeness of arrangement and detail is all that could be desired. For many years its proprietor, Mr. Moore, has been contemplating erecting a theatre in this city for giving performances of the continuous order, at low rates of admission, and Monday it was realized in most substantial form. For many years Proprietor Moore and his assistant, "Pop" Wiggins, have been ruminating a house and vaudeville performance in the old Merrill Building, the popularity of which place had long outgrown its seating capacity. With the advent of new Wonderland, Detroiters will have a place where the continuous performance idea will be given its fullest scope, and a theatre which can take precedence over any others of its kind, with the possible exception of Keith's, in Boston.

KIMBALL.

JERSEY CITY, N. J.—Miaco and Fulton's Jolly Grass Widows co. came to the Bon Ton 6-11 to good business. The performance is of the usual clean order for which the house is noted. The after piece was cut out, and three specialty acts were added by the house management. Bohemian Burlesquers 13-18. Parisian Widows 20-25.—Items: The Jersey City Club gave its first smoker of the season 4, when these people appeared in a pleasing programme: Mlle. Helma Farbiano, Coulter and Hutchinson, Gertrude Rutledge, Duffy, Sawtelle and Duffy, Myrtle Arlington, and Elsie Martens.—Kirk Ruthven, the reliable doortender at the Bon Ton, who has been absent on account of sickness, returned 6 fully recovered.—Manager Tom Dinkins, of the Bon Ton, left 6 to join the Kelly's Kids co., and will be gone two weeks.—Excellent acts in Miaco's Jolly Grass Widows co. are done by Pat and Mattie Rooney, and Evans and Vidocq. Gertie Gilson made a genuine hit by the excellent rendition of her songs.

WALTER C. SMITH.

DENVER, COL.—Managers Mayes and Harley offered an excellent bill at the New Lyceum week ending 5. Le Clair, the tramp juggler, won out splendidly, and Giguere and Boyer and Felice, a contortion-didlr, and Giguere and Boyer and Felice, a contortion-didlr, and Giguere and Boyer and Felice, a contortionist, made pronounced hits. Georgie Emery, a former Denver girl, was warmly welcomed. Mlle. Cordella, Hayter and Hayter, Marceena and Martella, and Oro, Bernard and Oro completed the bill. Business good.—Item: Announcement is made by the managers that they are now represented in Chicago by L. Mooser, while the New York acts are furnished by Robert Grau.

F. E. CARSTARPHEN.

BUFFALO, N. Y.—With an unusually good bill for even that house, Shea's was packed 6-11. George Fuller Golden was the headliner and he made as big a hit as ever. Others were Melville and Stetson, Elinore Sisters, Lillian Green and William Friend, Deonzo Brothers, the Colbys, Mlle. Florinell, Mason and Frances, and Violet Dale. Harry Williams' co. 13-18, headed by Ezra Kendall.—The Rentz-Santley co. proved a powerful magnet at the Court Street 6-11. The Engstrom Sisters were favorably received, as were Ford and Dot West. High Rollers 13-18.—Wonderland had a splendid week 6-11, with Harry Harrison as the headliner.

RENNOLD WOLF.

INDIANAPOLIS, IND.—Park: Hyde's Comedians, headed by Helena Mora, played their annual engagement week 6 and were accorded their usual hearty reception. Manager Hyde has an unusually good co., most of the members being new to this city. The honors were carried off by Miss Mora and Dunn and Jermone.—Empire: The Tuxedo Club Burlesquers furnish a fairly good bill. Although the opening burlesque is rather dull, several turns in the olio are praiseworthy, notably the acts of Frank and Grace Graham and Margaret Rosa and Vera Harte. Flynn's Big Sensation week 13.

ALLEN E. WOODALL.

ALBANY, N. Y.—Proctor's Leland (F. F. Proctor, manager; P. F. Nash, resident manager): Week 6-11, Mr. and Mrs. Perkins Fisher in The Half-Way House, Oksbe's Japs and the kalatechnoscope filled the house. The other entertainers were O'Connell and Mack, Raschetta Brothers, De Forest and Boyd, Miles and Netram, and the Howard Brothers.—Gaiety (Agnes Barry, manager): Sam Jack's Own Burlesque co. 2-4 did a good business. Rice and Barton's Gaiety co. followed 6-8. White Crook Burlesquers 9-11. Irwin's Burlesquers 13-15.

CHAS. N. PHELPS.

CLEVELAND, O.—Harry Williams' co., which is one of the best straight vaudeville combinations on the road, was greeted by big houses at every performance 6-11. The bill was a strong one, Ezra Kendal being the topliner. The rest are Grapewin and Chance, Three Polos, Clarice Vance, Waterbury Brothers and Tenny, O'Brien Trio, Kherns and Cole, and the Wilson Family. Another fine bill follows with Hopkins' Trans-Oceanic co. 13-18.

WILLIAM CRASTON.

PITTSBURG, PA.—Sam Devere's co. opened at the Academy of Music 6 to a crowded house. Next week, Rice and Barton's Gaiety co.—At the Grand a first-class bill was given 6 by Powers and Freed, Budd Brothers, Sheridan and Flanagan, and John Williams. The biograph was a special feature.

E. J. DONNELLY.

BALTIMORE, MD.—At Kernan's Monumental the Utopians Burlesquers present a thoroughly up to date performance, which includes a French satire, entitled Le Chat Noir, and a funny burlesque, called Hotel Razzle Dazzle. The co. is a good one, and the bill is enjoyable. Irwin's Burlesquers 20.

HAROLD RUTLEDGE.

NORFOLK, VA.—Bijou (Abb Smith, proprietor): Week 6: The strong melodrama, The Drunkard's Fate, is being presented by the Bijou Stock co. The olio is composed of Liska Spencer, Perry and Sutton, James Charles Welch, Melburn Sisters, Shafter and Thompson, Mackey and Croix, Harry T. Howard, Lillian Thompson, Lou Fulman, and Bella Thompson. The performance closes with a farce, A Gentleman of Quality. Performances first-class. Business splendid. Auditorium (James M. Barton, proprietor): Week 6: The St. Belma's and the Little Ladies' Orchestra are the headliners, then there are Zeh and Lawdie, Harry De Lain, Charles Cannon, Wiltzie Sisters, Adonis De Barr, Minnie Ardell, Klondyke Trio, Susie Haward, and Lillie Reid. S. R. O. at every performance. Big business. In getting this week's bill together Mr. Barton has entirely outdone himself.

TORONTO, CAN.—Shea's (M. Shea, manager): The bill was up to the average of this house, which is gaining in popularity. Flo Irwin, assisted by Walter Hawley, was the star, and her performance was not disappointing. The biograph was good, and Leon Morris' ponies pleased every one. Coakley and Heusted, Monsieur Cadieux, Blockson and Burns, the Eddy Family, Annie Hart, and Arthur Rigby were also on the bill. Business better than usual.—Item: Thomas Coyne, of New York, and M. S. Robinson, manager of the Bijou, were up in the Assizes 6 on a charge of presenting an indecent performance. The judge took the case from the jury, and reprimanded the Morality Department for officiousness in making the arrests. Coyne spent a night in custody, and was naturally indignant.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): An excellent bill filled the house Oct. 30-5. The Florenze Troupe made a great hit, the youngest member, who works on top, being the finest artist ever seen here in his line. Vinie De Witt scored a phenomenal success, his cornet playing being most enjoyable. Thomas Brown pleased with monologue and songs. Howard's Pony Circus repeated last week's clever performance; the Hawaiian Queens appeared in The Queen's Fan, a pleasing and beautifully dressed operetta; the Budworths repeated last week's sketch, and Le Page Sisters and La Petite Elsie continued their pleasing specialties. New people 13: Mlle. Lotty, Wright Huntington and co., Laura Burt-Sada, Walton's monkeys, and Erna's dogs.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Opened to large business 6-11. Co. embraces Emma De Forrest, Zelma Summers, Louise St. Clair, May De May, Lulu Joadwin, Alice Wainwright, Alice Toffee, John Meany, Frank Beverley, Carrie Lenora, Lottie Lutkin, Ella De Forrest, and Sam Green.—Olympic Theatre (S. Fink, manager): Opened to large attendance 6-11. Entertainers are Babe Harrington, Frank Gates, Edith Maretta, James Dalton, Clara Boyle, Bobby Carroll, Laura Lancton, Lillie Gardner, Bessie Clark, Bessie Raymond, Lulu De Mar, Amy Cameron, Polly O'Neil, and Charles Ellsworth.—Tivoli (John Straka, proprietor): Good business 6-11. Mae Preston and Alma Rutherford were the favorite entertainers.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Polk and Kollins proved popular 5-11 and Canfield and Carleton made much uproarious fun. Jennie Yeamans proved entertaining and full of spirits, while Lavender and Tomson were pleasing. Patrice was well received, and the Franklin Sisters, Frank Cushman, and Forest and King completed the excellent bill.—Item: At the opening performance Sunday afternoon only four of the actors were on hand, owing to a delayed train, but the belated ones arrived just in time to take up the performance when those who were on hand had completed their acts.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Attendance large week 6-11. The programme was cared for by Charles Kenna, Howard Thurston, Foy and Clark, St. Onge Brothers, Sophia Burnham, George Neville and co., and the biograph. Lillian Burkhart, Hall and Staley, Martinetta, and Sutherland, Cadieux, Mlle. Bonita, Evans and White, and Morris' Ponies 13-18.—Empire (Harry C. Jacobs, manager): The Little Magnets pleased large audiences 6-8. Lillian Washburn's Indian Maidens 9-11, to big business. The Butterfly Extravaganza 13-18.

CINCINNATI, O.—The Columbia has had an attractive programme 5-11, with Camille D'Arville as the headliner. Her singing has been thoroughly appreciated. On the bill are Mr. and Mrs. Jimmie Barry, Esmeralda, Master Lores, Grimm, Newell and Shevett, Edgar Foreman, and Julia West. Stinson and Merton, the Waltons, and the biograph.—Vanity Fair has drawn the customary large audiences at People's. It had two fine burlesques, Paris in 1900 and Robber Roy. Sam Devere's Own co. is underlined.

FALL RIVER, MASS.—Dewey (Phil Sheridan, manager): Bryant and Watson's Australian Beauties 2-4 had fair patronage and offered an average bill. Ines Mecusker's singing was highly appreciated. Fisher and Carroll in The Lobster 13-15.—Casto (Al. Haynes, manager): Edna Bassett Marshall and co. pleased with their sketch, Sunshine and Sorrows, 6-11. McCale and Flynn, Clemons and McCloud, Grace Leonard, Ike Johnson, and Edward E. Boyle were also in the bill.

ST. JOSEPH, MO.—Wonderland (O. H. Erickson, manager): Wrothe and Wakefield made a big hit. Joseph Doyle and Mollie Granger, McSorley and Atwood, Hayward and Hayward, the Beahan Trio, and Eva Dakin completed a first-class bill Oct. 30-5, playing to large crowds. Week 6-12: Holmes and Waldron, Bernardt and Raymond, Rose Wentworth, McIntyre and Rice, Mr. and Ms. C. George Hamilton, Harrington and Sullivan, and J. Dan Rice.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business is very good. Week 6-11 Gaylor and Graff, Haight and Dean, Loyella, Maybel Carew, Pilley and Hughes, Keeley Brothers, the Sohlbes, and the cinecograph. Announced for 13-18: The Fields, Martinetti and Grossi, Tom Mack, Collins and Collins, Barrington and Martel, Bonita, Healey and Saunders, Ed and Rolla White, Dot Davenport, and the cinecograph.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager): Week 6 Merritt and Rosella, Lottie West Symonds, Higgins and Leslie, Pearl Van Nest, Sully and Moore.—MUSEE (F. A. Johnson, manager): W. A. and Lottie Bohome, Master Freddie Curran, Howard and Linder, Hazel Reynolds, and Howard and Stevens.

MILWAUKEE, WIS.—T. E. Miaco's co. occupied the Star week 5 and drew packed houses. The co. gave satisfaction, several exceptionally clever people being in the organization, notably Adelina Roattino, whose singing was the feature of the performance. Dan Crimmins proved himself a versatile impersonator.

SCRANTON, PA.—Gaiety (Austin Walsh, manager): Sam T. Jack's Own co. 6-8 gave one of the best burlesque performances ever witnessed in this city. Jennie Lamont deserves especial mention for her clever work. Wine, Woman, and Song 9-11, to big business. Little Magnets 13-15. Victoria Burlesquers 16-18.

PEORIA, ILL.—Weast (P. A. Weast, manager): Week commencing 5: The De Moras, Young and Brooks, Downey and Williard, Marion Winchester.—Item: Stocker's Theatre (Louis Stocker, manager) was sold 4 to A. F. Jacobs, head of the Jacobs' Family Band, and manager of the Central Park Theatre. Mr. Jacobs will run vaudeville in both theatres.

OMAHA, NEB.—The Creighton-Orpheum is doing a remarkably large business week 5-11 with the Hungarian Band as the special attraction. Other popular numbers are Seymour and Dupree, D'Bell, Leavitt Fatima, Stephens and Taylor, Armstrong and Cassidy, Francklyn Wallace. On Sunday night it was necessary to place fifty chairs on the stage.

MINNEAPOLIS, MINN.—At the Harmonia Theatre the New York Specialty co. presented an excellent bill week 5 to good business. Oscar Lewis, the Learys, Kittie Pink, Kehoe and Ranier, and Shaw and O'Brien gave exceptionally clever specialties. Pictures of the Jeffries-Fitzsimmons fight proved a strong card.

WORCESTER, MASS.—Park Theatre (Shea and Wilton, managers): One of the most pleasantly varied bills of the season was that of 6-11, composed of Lillie Western, the Three Sa Vans, the Three Sisters Dunbar, Cyr and Hill, Vernon, Joseph Newman, the Newvilles, and Sherman's goats. Patronage excellent.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 6: Digby Bell made a big hit, and Bristol's Troupe of horses and Deaves' Marionettes were also favorites. The bill also included Boulden and Griffin, Josephine Harvey, Irene and "Zaza," and George Austin.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Rose Hill English Folly co. are doing a great business week 6. The burlesque, Jolly Old Sports, was attractively given. The olio introduced J. J. Sullivan, Willard and Raymond, Carrie Weber, Swan and Rambard, and others.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Utopian Burlesquers 6-11 to good houses. Co. pleased. Dainty Duchess co. 13-18.—Item: Wally Starr, of Coulter and Starr, members of McIntyre and Heath's co., spent Sunday at his home here 12.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Papinta (second week), Press Eldridge, Lizzie Evans, Blanche Ring, Clarence Quintette, Russell and Bell, the three Nudos, and Tyler's dogs 6-11, gave excellent performances to big business.

HAMILTON, CAN.—Star (Bracy and Davey, proprietors): Week ending 4: Alex B. Butler, the Ellsworths, Mae Russell, the Marinellas, the Middletons, William O'Dea, and Sefton and Deagle. Good performances and business.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): The Victoria Burlesquers attracted large and well pleased houses 2-4. The Coney Island Club was fairly well received 6-8. Little Magnet Burlesquers 9-11. Wine, Women and Song 13-15.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor): For week ending 11: Hardie and Meerson, McKay and Lawrence, and Marie Herlow pleased. Attendance good. Week 13: Roach and Yorker, Comar, M. Shephard, and others.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): Miss New York, Jr., to fair business 2-4. Wine, Woman and Song; good business 6-8. Sam T. Jack's co. 9-11.

NEWARK, N. J.—At Waldmann's Opera House week 6-11: Phil Sheridan's City Sports have held the boards. Business opened big. Imperial Burlesquers 13-18.

EASTON, PA.—Wonderland (Otto Rost, manager): Phil Sheridan's New City Sports 2-4 to good business. Good performance.

READING, PA.—Lyceum (Lew Wambold, manager): Miss New York, Jr., attracted fair audiences 6-8. Performance good.

LOUISVILLE, KY.—The Tammany Tigers filled a highly successful week at the New Buckingham 5-11.

ARENA.

FORT SMITH, ARK.—Forepaugh and Sells Brothers' Circus 1 to well filled tents.

MONTGOMERY, ALA.—Ringling Brothers' Circus gave two performances to large attendance 4.

COLUMBUS, MISS.—Ringling Brothers' Circus 1 to capacity; excellent performance.

DENTON, TEX.—Gentry's Dog and Pony Show 3 to large and satisfied crowds.

DENISON, TEX.—Forepaugh and Sells Brothers failed to show here 4 on account of the small pox scare.

SHERMAN, TEX.—Gentry's Dog and Pony Show billed the town for 4, but Mayor Fielder caused a cancellation of the date, because of small pox complications.

SELMA, ALA.—Ringling Brothers' Circus 3; crowded tents; excellent performances.

ANNISTON, ALA.—Ringling Brothers' Circus 7 to packed tents. It was the best circus that ever exhibited here.

BIRMINGHAM, ALA.—Ringling Brothers' Circus gave two performances 6 to immense crowds.

TALLADEGA, ALA.—John Robinson's Circus Oct. 18; large and best pleased crowds.

SPARTANBURG, S. C.—Gentry's Dog and Pony Show gave excellent performances 3 to large crowds.

AUSTIN, TEX.—Norris Brothers' Trained Animal Show Oct. 30, 31; turned people away; better than heretofore. New Orleans Minstrels, under canvas, 32 to capacity; performance pleasing.

GAINESVILLE, TEX.—Gentry's Dog and Pony Show Oct. 30, 31; packed tents; performances good.

GRIFFIN, GA.—John Robinson's Circus 3; large crowds; performances enjoyable. Gentry's Dog and Pony Show 13.

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Why this broadside of "stinkpots"
At all authors and their plots
Who have dared to bang a gong upon the stage?
Why this howling like mad cats
At the Highbinders and rats
Just because they've scored a hit and are the rage?

Why this warning dire and dread?
Why this jumping on the dead,
By him who yellow Mott Street solely owns?
If they're buried, as he claims,
They're not in his Fantan games,
In Heaven's name, then, why these awful groans?

To these questions we may fear
He'll not lend a willing ear,
For facts that can be sworn to clearly show,
That "The Queen of Chinatown,"
In her present regal gown,
Was written fully eight long years ago.

And if "pirates" are around,
Somewhere else they must be found,
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